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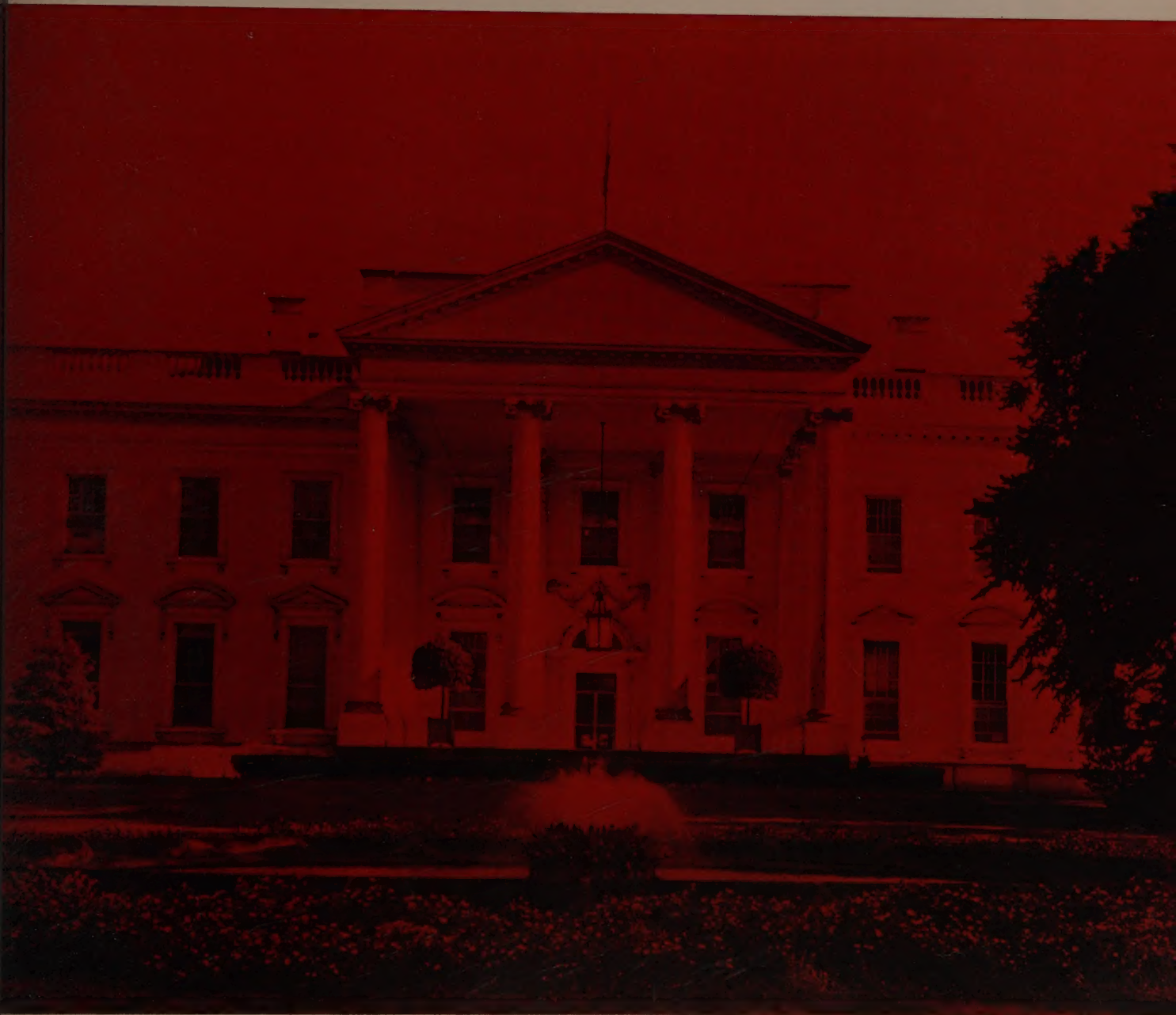
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# MUSEUM NEWS



Re-Creating The White House

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# MUSEUM NEWS

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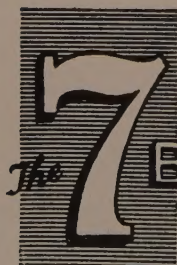
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## MUSEUM NEWS

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**ON THE COVER:** In 1792 an Irishman, James Hoban, won the District Commissioners' competition with his design for the "President's Palace," the size of \$500, and the high praise of President Washington and Secretary of State Jefferson. Hoban (c. 1750-1821), was the first trained professional architect to practice in America. The White House is a distinguished Georgian country house comparable with many great houses of the period in England and Ireland. It is in no sense "Colonial." Hoban, still in America, restored the house after it was burned by the British. It was his idea to paint the blackened sandstone white, which gives the house its charm and its name.

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# ACQUISITION



**THE ARCHANGEL RAPHAEL WITH TOBIAS** by the Florentine Michele di Ridolfo del Ghirlandaio (1502-1577) has been presented to the Staten Island Institute of Arts and Sciences by the Samuel H. Kress Foundation. Formerly in the Ferroni Collection of Florence, the painting which has been authenticated by Longhi, Perkins, A. Venturi, Suida, and Fiocco is an oil painting on Lindenwood panel, 26-3/16 inches high and 19 1/2 inches wide. This painting is one of the most important acquisitions to have been received by the Staten Island Institute this year.



# NEWS LINE . . . . .

## GENERAL

### Research Queries

Munson-Williams-Proctor Institute is planning a major exhibition marking the 50th Anniversary of the famous *Armory Show*, to take place in 1963. The exhibition will bring together as many works as they are able to locate of those which were included in the show of 1913.

In preparation for this project the Institute would appreciate receiving information concerning the whereabouts of such works. Letters may be addressed to Joseph S. Trovato, Assistant to the Director, Munson-Williams-Proctor Institute, 310 Genesee Street, Utica 6, New York.

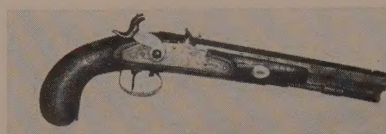
The New York State Historical Association in Cooperstown is looking for the oldtime flax that was raised for fibers to be processed into linen thread.

Each year more than a hundred thousand visitors to The Farmers' Museum watch a complete spinning and weaving demonstration. Until now the flax for these demonstrations had been obtained from a prison farm in Oregon and a long-stored supply in Quebec. This year however, these sources have stopped producing, and continued search has uncovered no new source of supply.

The present supply will not last beyond the 1962 season, and unless a new source is found the Association will have to arrange for special local cultivation of the oldtime crop. This presents some problems, since the art of growing flax for its fibers rather than seed seems to have disappeared.

A search is being conducted by Old Sturbridge Village for old spectacles. Frames may be either oval or round. Four different kinds of bows were popular 150 years ago—hinged, riveted, with a sliding adjustment device along the temple, or with a short bow, ending at the hairline in front of the ear.

So far most of the contributions received have been way beyond the 1840 period, which is the Museum's deadline for this project.



### Collection of Weapons Stolen from the Junipero Serra Museum

On October 16 a percussion-lock pistol of about .50 caliber, with a 9½-inch octagon barrel and an overall length of 15½ inches here reproduced, was stolen from the Junipero Serra Museum in Presidio Park, San Diego, California.

Other weapons taken were the following: Sharp's .50 breech-loading rifle, cut down to carbine; Josselyn .52 rim-fire breech-loading carbine; Sharp's and Hankins' Model 1859 breech-loading carbine, Nos. 7040 and 5697; Winchester '73 lever-action, No. 36046; double-barrel pin-fire shotgun, checkered grips.

Two Colt's 1860 model .44 revolvers, Nos. 2556 and 39910; two Colt's 1851 models, .36 caliber, Nos. 9099 and 75653; Colt's 1849 model, .31 caliber, No. 61874.

Two Remington 1858 model .44 caliber, no numbers; one has front latch missing, other has front latch, trigger and guard missing, and has home-made pine grips; Remington .32 caliber, rim-fire revolver, nickel plate.

One Simon North flintlock pistol, about .50 caliber, proof-marks "P" over "U.S."; flintlock about .58 caliber, no ramrod; flintlock, about .60 caliber, brass left sideplate, 8½" barrel octagon at rear, round in front, trigger, ramrod and part of grip missing; flintlock about .50 caliber, no lock or ramrod, proof-marks "US" over "LB" over "P"; percussion-lock about .50 caliber, 8½ round barrel, marks "US" — "H. Aston" and "Midd.Conn. 1848," no ramrod.

Anyone obtaining information on any of these weapons is requested to notify the Burglary Detail, San Diego Police Department, or the Serra Museum.

### Contemporary Sculpture Presented to the United Nations

A project initiated at the request of the late Secretary-General, Dag Hammarskjöld, was completed recently when a modern piece of sculpture by Ezio Martinelli, was formally presented to the United Nations.

The Martinelli work—a 30x17 ft. abstract sculpture in gold—and bronze-anodized aluminum—is the third of three contemporary sculptures presented to the United Nations by the National Council for U.S. Art, and approved by Mr. Hammarskjöld. The new work has been placed on the outside of the east wall of the General Assembly Building.

### Bronx Zoo to Use New Tape-Recording Device

Boxes containing a new tape-recording device which allows the staff at the Bronx Zoo to give minute-long talks about particular animals in the zoo, have been installed at forty locations around the grounds, and are actuated by keys which visitors insert in the boxes.

The talks give anecdotes and information about specific animals as well as general zoological background, and are intended as a kind of electronic substitute for personally-conducted tours.

### Glacier National Park Bridge

The Department of the Interior has announced that a construction contract has been signed with the C. B. Lauch Construction Company of Great Falls, Montana, to build a bridge in Glacier National Park, Montana, which will provide a link in the projected connecting road with Waterton Lakes National Park, Canada.

The contract is the second project on the Camas Creek Cutoff which,



# National and International

when completed, will form a giant loop road linking the American and Canadian national parks and enable visitors to view the outstanding scenic western areas as well as the eastern sectors now open to the public.

## ART

### Winterthur Fellowships

The Winterthur Program in Early American Culture offers a maximum of eight fellowships (five with grants, three without grants) for a two-year graduate course of study in early American arts and cultural history. The Program, sponsored by the University of Delaware and the Henry Francis du Pont Winterthur Museum, leads to a Master of Arts degree. It is planned as preparation for careers in curatorship, teaching, research, writing, and librarianship—with museums, colleges and universities, historical societies, restoration projects, and historic sites, and is now in its tenth year. Five grants of \$2,500 a year for two years are offered. Preference is given to college seniors or graduates who have shown marked ability and exceptional interest in early American studies, particularly art, history, and literature.

Application blanks, which must be filed by February 15, 1962, may be obtained from The Coordinator, Winterthur Program, University of Delaware, Newark, Delaware.

### San Francisco Museum Receives Oriental Art Collection

A deed of gift has been signed by Avery Brundage turning over a substantial portion of his large and valuable Oriental art collection to the M. H. de Young Memorial Museum in San Francisco. The rest of the gift, already definitely committed, will be given to the museum in installments over the next few years.

Also approved and signed by Mr. Brundage were basic plans for a new museum west wing drawn up by the

architect, Gardiner A. Dailey. The new wing financed by a \$2,750,000 bond issue passed by San Francisco voters is expected to open by the end of 1962. The construction will consist of 90,000 square feet of exhibit, storage, and study room space and an auditorium.

### Exhibition at the Walker Art Center

The Walker Art Center is pleased to call national attention to the new Mendota Sculpture Foundry in St. Paul through their present exhibition. The Foundry was completely designed and built by three Minnesota artists: Richard Randell, an instructor in sculpture at the University of Minnesota; George Wright, a painter and assistant to John Rood; and Don Haskin, who is now teaching at the University of California.

The Foundry casts by the traditional lost wax methods from wax, plaster and clay originals, and also by more recently developed methods using flammable originals of wood or styro-foam. They have also developed means for CO<sub>2</sub> sand casting and they eventually hope to provide services for large-scale centrifugal and vacuum casting. Their plans include an eventual expansion of their facilities to include a research and experimental center for the development of new casting techniques. The Foundry is significantly contributing to midwestern art, having already cast over two hundred works in its first year of operation.

### Loan to Brooklyn Museum

The Brooklyn Museum has received on loan from the Musée du Louvre the great Rubens and Brueghel *La Vierge a l'enfant dans un Jardin*. The painting will be shown in a specially designed setting from December 11, 1961 through January 1, 1962.

The figures were painted by Rubens and the wreath of flowers surrounding the figures were painted by Jan Brueghel in 1621.

### London and Guildhall Museums

The Government and the Corporation of London and the London County Council have agreed in principle to establish one museum dealing with the history of London, by combining the London and the Guildhall Museums, a plan which carries the full approval of the governing bodies of these two institutions.

The new museum will be situated in the City of London, probably on a site close to the Roman Wall of London. It is estimated that the capital cost of such a building including the cost of the site, will be around £1,500,000.

### Eleventh Annual National Trust Summer School to be Held

A three weeks' course for the study of *The Historic Houses of England*, will be held by the National Trust in association with Attingham Park, the Shropshire Adult College from Wednesday, 4th July until Monday, 23rd July 1962.

The program is as follows:

**July 4th-12th. Attingham Park.** During this time lectures will be given on the development of English domestic architecture, decoration and furnishing, by leading art historians. There will also be tours to appropriate country houses.

**July 12th-16th. Derbyshire.** Here members of the Summer School will visit four houses which illustrate respectively the Mediaeval, Elizabethan, English Baroque, and age of Robert Adam.

**July 16th-23rd. Wiltshire.** Members will stay at Philipps House, near Salisbury, while visiting nearby districts.

Enquiries should be addressed to Mr. Hardinge Scholle of the National Trust for Historic Preservation, 200 K Street N.W., Washington 6, D. C., or Miss Edith Standen, Metropolitan Museum of Art, New York 28, who will supply the list of American sponsors to whom all applications should be made.



# NEWS LINE

## **Dedication of New Wing at the Joe and Emily Lowe Art Gallery**

A new Kress Wing, dedicated to the late Claude Washington Kress, was opened on November 15, 1961 at the Joe and Emily Lowe Art Gallery, University of Miami.

Designed by architect Robert M. Little in coordination with Kress officials, the new wing was designed as a permanent home for the 41 paintings and four sculptures provided by the foundation as a gift to the Greater Miami area.

The two rooms in the new wing have a total of 2,100 square feet of floor space. Dividing the rooms is a marble archway by Andrea Bregno, also included in the Kress gift. The illumination expert, Abe H. Feder, was commissioned to design lighting for the wing, which has no windows.

## **One Hundred and Fifty-Seventh Annual Exhibition**

The Pennsylvania Academy of the Fine Arts will hold its 1962 annual exhibition from January 12-February 25.

A new procedure for submitting work for jury action will be adopted this year, and all artists have been asked to present their work through the medium of color slides, rather than the original works, for preliminary selection.

A restricted percentage of the exhibition will be made up by invitation (approximately 125 paintings and 35 sculptures), and the remainder of the exhibition by choice of the juries.

## **Art Tour of England Planned by The Walters Art Gallery**

The Walters Art Gallery is planning a two-week art tour of England next May for its members, which will include visits to numerous art galleries and museums in the London area, and a four-day bus tour of provincial art centers and large country estates, such as Chatsworth, Haddon Hall and Badminton, which house fabulous private art collections. In

addition, a number of receptions have been arranged so that the touring group can meet distinguished members of the British art world, and it is expected that the group will have dinner in the House of Commons.

The tour, which will be limited to eighty people, is restricted by law to members of at least six months standing (prior to date of flight) of the Walters Art Gallery.

## **HISTORY**

### **Historic Grant Received by Annapolis**

Historic Annapolis, Inc., formed eight years ago to purchase and restore historic buildings in the city, has a \$54,000 grant from the Old Dominion Foundation to plan the complete restoration of the waterfront.

Mrs. J. M. P. Wright, Vice-President of the Corporation, says that the aim is "not a museum-type restoration but one which will preserve the continuity of use" of the dock area.

It is planned to restore the area as it appeared when a center of 18th Century commerce, with the addition of four or five museum buildings.

### **Research Query**

The State of New York is initiating the work of gathering, collating, and editing the Papers of Philip John Schuyler (New York; French and Indian War officer, member of the Continental Congress, Revolutionary War officer, United States Senator), 1733-1804, in preparation for their publication.

Please forward any information pertaining to General Schuyler together with the estimated cost of reproducing or photocopying the material to Martin H. Bush, Senior Historian, Division of Archives and History, The State Education Department, The University of the State of New York, Albany 1, New York.

## **Research Grants Offered to American Institutions**

On September 30, 1961, President Kennedy signed into law an Act of Congress providing the equivalent of 1.5 million dollars for grants to American institutions undertaking archaeological and related research in those areas of the United Arab Republic and Sudan which will be flooded by the backwaters of the new Aswan High Dam.

Grants made under the program will be administered by the Department of State. Proposals are invited, and will be evaluated by an Advisory Committee made up of experts in the fields concerned.

As the grants will be made in local currencies—either Egyptian or Sudanese pounds—only those institutions which can supply their own dollar requirements will be considered eligible.

Research to be financed by one of the grants may be in any field related to archaeology, biology, geology, or anthropology, either historic or prehistoric.

The grants must be made before June 30, 1962, and grant applications should be submitted as soon as possible. Further information may be had from:

Mr. L. A. Minnich, Jr., Executive Secretary, United States National Commission for UNESCO, Department of State, Washington 25, D. C.

## **Inauguration of New Society**

The *Society for Folk Life Studies* was formally established at a recent conference held at the University College, London.

This Society hopes to serve as the focus for the activities of those individuals, professional and amateur alike, who take an interest in their native culture, and will be concerned with the whole field of folk life studies.

In addition to holding annual conferences the Society hopes to publish its own Journal.



# NEWS LINE

## SCIENCE

### Jubilee Diamond on Loan to the Smithsonian Institution

The Jubilee Diamond, weighing 245.35 carats and the third largest gem diamond in existence, went on display in the Hall of Gems and Minerals in the Museum of Natural History on November 9th.

The Jubilee, on loan to the Smithsonian by its owner, Paul-Louis Weiller, of Paris, France, will remain on exhibition for about eight months.

### Exchange Collection Available

The University of Colorado Museum, Boulder, Colorado, has recently received a large collection of North American butterflies from the estate of William Nelson Burdick of Los Angeles, California.

The collection numbers over 20,000 specimens, of which over 7,000

are identified and prepared in such a manner as to be immediately useful for consultation, teaching and research. Over 12,000 specimens are largely duplicates which are available for exchange with other institutions and collectors.

Some 1,000 specimens represent other orders of insects than butterflies, especially representative being the robber flies in which Mr. Burdick took special interest.

### Acquisition by Submarine Library

The Submarine Library—General Dynamics/Electric Boat, has acquired the historical Holland Papers and Memorabilia from Dr. R. K. Morris, professor of Education and Anthropology, Trinity College, and grandson of Superintending Engineer Charles Morris, who worked with John P. Holland, inventor of the U. S. Navy's first submarine.

### New Instruments Used for Archaeological Exploration

Italian and American scientists, working together, by using electronic instruments, have been able to locate underground remains in Italy with a degree of success that promises to revolutionize the techniques of archaeological exploration.

Three types of instruments, already in production, were successfully field-tested in Italy in the late summer and early fall of 1961. According to Dr. Froelich G. Rainey, director of the University of Pennsylvania Museum, who personally supervised the tests, their use "can greatly expand the scope and scale of archaeological exploration."

In addition, the University Museum, through contracts with individuals and companies in America, is now trying to develop a new sonic device, which it is hoped can be tested next spring.

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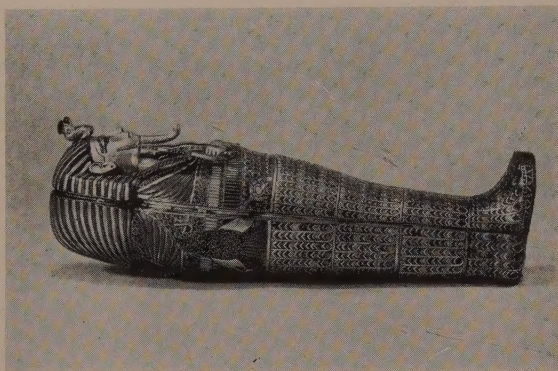
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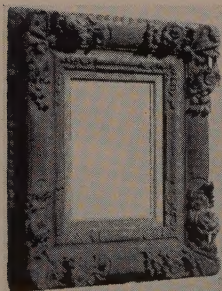


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**CRANIAL MORPHOLOGY OF THE NADROSAURIAN DINOSAURS OF NORTH AMERICA.**

Bulletin of the American Museum of Natural History, Volume 122, Article. 2. Introduction, Summary, and Bibliography. 186 pp. 78 figures, and 6 plates. New York, N.Y.: American Museum of Natural History (1961). \$2.50.

**EUROPEAN MILITARY MUSEUMS: A Survey of their Philosophy, Facilities, Programs, and Management.**

By J. Lee Westgate. Foreword by Leonard Carmichael. Preface, Appendix, and Index. 206 pp. Illustrated. Washington, D.C.: Smithsonian Institution (1961). Price not given.

**EUROPEAN PAINTING IN THE 15TH CENTURY.**

By Renzo Chiarelli, Margherita Lenzono Moriondo, and Franco Mazzini. Bibliography and Indices. 253 pp. 107 color illustrations. New York, N.Y.: The Viking Press (1961). \$25.00.

**THE FRAKTUR-WRITINGS OR ILLUMINATED MANUSCRIPTS OF THE PENNSYLVANIA GERMANS.**

By Donald A. Shelley. Preface, Summary, Appendix, Bibliography, and Index. Illustrations in color, and black and white. 377 pp. Allentown, Pennsylvania: The Pennsylvania German Folklore Society (1961). \$15.00.

**GEOGRAPHIC VARIATION IN SOME REPRODUCTIVE CHARACTERISTICS OF DIURNAL SQUIRRELS.**

By Joseph Curtis Moore. American Museum of Natural History: Volume 122, Article 1. Introduction, Summary and References. 32 pp. Tables.

New York, N.Y.: American Museum of Natural History (1961). \$1.00.

**IVORY SCULPTURE THROUGH THE AGES.**

By Norbert J. Beihoff. Reading List and Index. 93 pp. Illustrated. Milwaukee, Wisconsin: Milwaukee Public Museum (1961). \$2.50.

**JAPANESE DECORATIVE STYLE.**

By Sherman E. Lee. The Cleveland Museum of Art. Preface, Chronology, Bibliography, and Index of Artists. 161 pp. 176 illustrations in black and white, and in color. New York, N.Y.: Harry N. Abrams, Inc. (1961). \$7.50.

**THE LAND SNAIL GENUS AMPHIDROMUS: A Synoptic Catalogue.**

By Frank Fortescue Laidlaw and Alan Solem. Fieldiana: Zoology, Volume 41, Number 4. Introduction, Geographical Distribution, References, and Index to Species Discussions. 162 pp. Illustrated. Chicago, Illinois: Chicago Natural History Museum (1961). \$4.50.

**MELANESIA: A Short Ethnography.**

By B. A. L. Cranstone. The British Museum. Introduction and References. 115 pp. 26 plates, 43 figures and map. London, England: Her Majesty's Stationery Office (1961). Available from British Information Services, New York, N.Y. \$1.45.

**ON THE MOTION OF SATELLITES WITH CRITICAL INCLINATION.**

By Yusuke Hagihara and Yoshihide Kozai. Smithsonian Contributions to Astrophysics, Volume 5, Number 5. References. 19 pp. Washington, D.C.: Smithsonian Institution (1961). Price not given.

**PEASANT AND NOMAD RUGS OF ASIA.**

Catalogued, with an introductory text by Maurice S. Dimand. Bibliography and Index of Plates. Illustrated in black and white, and in color. New York, N.Y.: Asia House Gallery (1961). Price not given.

**THE PIONEER STEAMSHIP SAVANNAH: A Study for a Scale Model.**

By Howard I. Chapelle. Contributions from the Museum of History and Technology, United States National Museum, Bulletin 228, Paper 21. 19 pp. 9 illustrations. Washington, D.C.: U.S. Government Printing Office (1961). 25 cents.

**THE STORY OF NAVAHO WEAVING.**

By Kate Peck Kent. Foreword, References, and Glossary. 48 pp. Illustrated in color. Phoenix, Arizona: The Heard Museum of Anthropology and Primitive Arts (1961). \$1.50.

**SURVEY AND EXCAVATIONS IN LOWER GLEN CANYON, 1952-1958.**

By William Y. Adams, Alexander J. Lindsay, Jr. and Christy G. Turner, II. Bulletin 36 (Glen Canyon Series No. 3), Museum of Northern Arizona. Introduction, References, and Appendix. 62 pp. 58 illustrations, 18 tables, map. Flagstaff, Arizona: Northern Arizona Society of Science and Art, Inc. (1961). Price not given.

**TUDOR HISTORY OF PAINTING: In 1000 Color Reproductions.**

Edited by Robert Maillard. Index of Artists. 325 pp. New York, N.Y.: Tudor Publishing Company (1961). \$8.50 until Dec. 31; then \$10.00.

# Recent Museum Catalogues

**ABSTRACT EXPRESSIONISTS AND IMAGISTS.** By H. H. Arnason. Solomon R. Guggenheim Museum, New York, New York. Biographies and Bibliography. 131 pp. 64 illus., 10 in color. \$4.25.

**AMERICAN BUSINESS AND THE ARTS.** San Francisco Museum of Art, San Francisco, California. Foreword by J. E. Wallace Sterling. Text by George D. Culler. 30 pp. 10 illus.

**THE AMERICAN ENGRAVINGS OF JOHN HILL (1770-1850): Master of Aquatint.** By Richard J. Koke. The New-York Historical Society, New York, New York. Checklist. 87 pp. 45 illus.

**THE ARTIST IN THE AMERICAN WEST, 1800-1900.** Fine Arts Museum of New Mexico, Santa Fe, New Mexico. Introduction by James Taylor Forrest. 34 pp. 35 illus.

**ARTISTS WEST OF THE MISSISSIPPI, 1961.** Colorado Springs Fine Arts Center, Colorado Springs, 16 pp. 12 illus.

**DIRECTIONS IN TWENTIETH CENTURY AMERICAN PAINTING.** Dallas Museum of Fine Arts, Dallas, Texas. Text by Jerry Bywaters. 32 pp. 29 illus.

**EIGHT PAINTERS FROM NORWAY.** Corcoran Gallery of Art, Washington, D.C. Foreword by Hermann Warner Williams, Jr. Text by Jan Askeland. 23 pp. 17 illus.

**EUROPEAN ART: Collectors Choice.** Fine Arts Museum of New

Mexico, Santa Fe, New Mexico. Foreword by James Taylor Forrest. 19 pp. 16 illus.

**EUROPEAN PAINTINGS AND DRAWINGS.** 30th Anniversary Exhibition of the Washington County Museum of Fine Arts, Hagerstown, Maryland. 30 illus.

**FABRICS INTERNATIONAL.** Museum of Contemporary Crafts and the Philadelphia Museum College of Art, Philadelphia, Pennsylvania. 50 pp. 54 illus., 5 in color.

**THE FASHION PICTURE.** Philadelphia Museum of Art Bulletin, Autumn 1961. 34 pp. 69 illus.

**15 POLISH PAINTERS.** The Museum of Modern Art, New York, New York. Foreword by Peter Selz. 64 pp. 75 illus. \$2.75.

**FOURTH ANNUAL CIRCLE INVITATIONAL EXHIBITION.** Roswell Museum and Art Center, Roswell, New Mexico. 9 pp. 12 illus.

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**JOHN WILLARD RAUGHT, 1857-1931: A Retrospective Ex-**

*hibition.* Everhart Museum, Scranton, Pennsylvania. Text by R. L. Shalkop and Carl E. Ellis. 24 pp. 10 illus.

**KANSAS ARTISTS CENTENNIAL EXHIBITION.** Wichita Art Museum, Wichita, Kansas. 8 pp. 6 illus.

**THE LISTENING EYE: Teaching in an Art Museum.** By Renee Marcouse. Victoria and Albert Museum, London, England. 14 pp. 16 plates. Available from British Information Services, New York, New York. 95 cents.

**THE MAGNIFICENT MANCHUS: Court Art of the Ch'ing Dynasty.** Stanford Museum, Stanford, California. Text by John D. La Plante. Bibliography. 32 pp. 14 illus. \$1.00.

**METHOD AND STYLE IN RESTORATION.** By Christian Rohlfing. Cooper Union Museum for the Arts of Decoration, New York, New York. 15 pp.

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**PAINTINGS, DRAWINGS, SCULPTURES: In the Museum of Art.** Munson-Williams-Proctor Institute, Utica, New York. Catalogue. 45 pp. 7 illus.

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# PIERRE MATISSE GALLERY

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# Points of View

For the past two and a half years the Association has been working to establish a national insurance and pension program for the museum field. The need for such a program was based upon a survey showing that seventy-five per cent of the museum profession has no hospitalization or retirement benefits. The Association was not able to put its proposed insurance program into effect however, as the requirement of 250 participants could not be met.

A new retirement plan is now proposed, with the Metropolitan Life Insurance Company as the insuring agency, which requires 25 participants to put the plan into effect.

---

## PROPOSED PENSION PLAN FOR EMPLOYEES OF MEMBERS OF AMERICAN ASSOCIATION OF MUSEUMS

### 1. Type of Contract

Master Group Annuity Contract issued to American Association of Museums. Each member who elects to join does so by rider.

### 2. Insurance Company:

Metropolitan Life Insurance Company.

### 3. Eligibility for Participation:

Attainment of age 30 and completion of five years of service. The member museum may elect a maximum age for eligibility to reduce costs of the Plan, if it so wishes.

### 4. Normal Retirement Age:

65th birthday.

### 5. Employee Contributions:

2% of salary up to \$4,800 per year, and 5% of salary in excess of \$4,800 per year. Minimum contribution by employee is \$5 monthly.

### 6. Employer Contribution:

*Current Service Contributions:*

Same as employee.

### *Voluntary Past Service Contributions:*

At election of employer. At rate of 10% of salary at entry into the Plan, for each year of past service for which the Employer may wish to grant credit. The number of years for which an Employer may wish to grant credit is elected by the Employer and applied uniformly to all employees with past service. Payment for past service may be spread over several years.

### 7. Pension Benefit:

The sum of the purchases by contributions of employees and employer.

### 8. Vesting on termination of Service:

100% vesting in benefits provided by employer's contributions after five years participation in the Plan, provided he leaves his contributions in the Plan. (If he quits before five years of participation, the employee receives the sum of his own contributions.)

### 9. Transfer to Another Participating Museum:

Benefits accrued with one museum participant is transferred to the new museum participant.

### 10. Underwriting Rules:

Plan will go into effect as soon as there are 25 participants. There will be an administration charge by the insurance company of \$600 per year.

---

It is hoped that the above plan will be adopted, as it is believed that it will serve as a beginning for the development of greater insurance benefits for the museum field. The report by Erwin O. Christensen on page 39 indicates that the profession itself has shown a strong interest in this matter.

JOSEPH ALLEN PATTERSON

Lorraine W. Pearce

# Re-Creating The White House

The view from the oval room on the second floor of The White House, showing the President's Park, the Washington Monument and the Jefferson Memorial.



**ABOUT THE AUTHOR:** Lorraine W. Pearce, Curator of the White House, received her B.S. degree from the City College of New York, and studied at the University of Strasbourg on a Fulbright scholarship. She was granted a Henry Francis du Pont Winterthur Fellowship—a two-year graduate course of study in early American arts and cultural history leading to the Master of Arts degree. Mrs. Pearce received her M.A. degree from the University of Delaware, with a thesis on Charles Honoré Lannier, French émigré cabinet-maker in New York. Before coming to Washington, she was cataloguer at Winterthur. Mrs. Pearce has written several articles for *Antiques* magazine.

*Along with a request for the photographs for the article that follows, this magazine sent Lorraine W. Pearce, Curator of the White House, a list of questions asking her for first-hand information concerning the extent of the current restoration program, the functions of the new committees appointed to carry through the project, and the duties and scope of her own newly-created post. These questions were asked, primarily, to provide us with accurate facts, and with the official terminology to be used in writing captions for the pictures.*

*Mrs. Pearce was good enough to make her answers so clear and so complete that it occurred to MUSEUM NEWS to present our questions and her answers as they stood, in the form of an imaginary interview, and to allow Mrs. Pearce's enthusiasm to speak for itself.*



**QUESTION:** What is the current White House project?

**ANSWER:** It is a project to restore and recreate the historic character of the presidential mansion.

**Q:** What is the project's ultimate goal?

**A:** It is the intention of the Fine Arts Committee to re-create the White House as the important historic mansion intended by its planners and builders. By refurnishing the house with beautiful and historic objects suitable to the various phases of its existence, the Committee hopes to enhance all the aspects of the building: as a historic house, as the President's home, and as a world-wide political symbol.

**Q:** Are the new acquisitions to be by loan, gift, or by purchases from public or private funds?

**A:** The hope of the Committee is permanently to acquire additional appropriate and significant paintings and antique furnishings by bequest and private gift. The Committee is an educational institution and gifts to it are tax-deductible.

**Q:** Is it planned to include only the best-authenticated pieces of American 18th-Century furniture in the new scheme?

**A:** The great State Rooms on the first floor and several of the State Rooms on the ground floor will be furnished in the Classic Revival style of the late 18th and early 19th Century in the manner of their original conception and the style most in harmony with the architecture of the house. In some of the second floor rooms appropriate examples of the later styles of the 19th Century will be used.

Although the new furnishings will be principally American, there will be many French and English objects whose use in the house is, of course, well documented by White House records.



In 1817 President Monroe ordered three busts for the White House—one of Washington, one of Columbus and one of Amerigo Vespucci, at a hundred dollars each. His bust of Washington now stands on the French pier table in the Blue Room under a portrait of Washington by Luis Cadena (1877). The portrait was a gift from the Republic of Equador.

Mrs. Kennedy studying the floor plans of The White House.





## Re-Creating The White House



President's Cabinet Room, circa 1890. The table and sofa shown in this photograph have been moved to the present Cabinet Room which is now in process of restoration.

The partially completed restoration in the Cabinet Room.



Q: How far has the restoration progressed?

A: The Diplomatic Reception Room on the ground floor is complete, and the library almost complete. On the first floor the Red Room and the Green Room have both been newly furnished.

Q: Which rooms on the second floor are to be furnished in the later styles of the 19th Century?

A: The well-known Lincoln Bedroom is being more fully furnished, and a corresponding state bedroom across the hall is being furnished in the style of a mid-century lady's bedroom. The room adjoining Lincoln's Bedroom, which was for nearly half a century a Cabinet room used by the presidents from Andrew Johnson through Theodore Roosevelt, is being re-created as President Kennedy's Cabinet Room.

Q: What is to become of present White House furnishings which will be out of place in the new scheme?

A: Objects of historic association or of interest as memorabilia that cannot be displayed in the White House as part of its collections, will be put on exhibition at the Smithsonian Institution.

Q: What efforts have been made to assure the continuation of the project?

A: It is hoped that the serious, scholarly principles which underlie the work of the Fine Arts Committee will establish a permanent *tradition* of fastidious restoration so conspicuously lacking in the past. The Presidential Mansion is one of the most important of America's great historic houses and the painstaking efforts that are at last being made to fulfil the dreams of its original builders should assure the continuation of the project. Legally, to secure the continuation of these results, a law was passed by Congress which the President approved. This law has put the White House within the domain of the National Park Service.



Q: To what extent is the Fine Arts Commission involved?

A: The *Fine Arts Committee for the White House*, a group of private citizens appointed by Mrs. Kennedy, and the Fine Arts Advisory Committee of historians and museum officials, function with the approval of Washington's Fine Arts Commission.

Q: Is the Curator an employee of the Fine Arts Commission, is the Curator a private employee of the President, or is the responsibility divided?

A: The responsibility is divided, but in a slightly different way. The Curator, employed by the Smithsonian Institution was appointed at Mrs. Kennedy's request, to carry out the many duties engendered by the new interest in the historic President's House, and with funds made available by the National Park Service, a Registrar has been appointed to assist with the ever-increasing museum aspects of the refurnishing project.

Q: What are the duties and responsibilities of the new Curator of the White House?

A: To carry out the plans established by the Fine Arts Committee.

The Curator is in charge of the identification and preservation of antiques and historic objects in the White House and of the supervision and instruction of the guards assigned to public tours.

The Curator acts as the liaison between the historic White House and the public by furnishing the public with replies to questions and requests—by letter, through lectures, and with articles for newspapers and journals, scholarly and popular.

The Curator, in fact, is primarily responsible for establishing and maintaining the museum aspect of the President's House.

Q: Where did this new program originate?



In the Lincoln Bedroom the president's rosewood bed, carved with birds, vines and fruit, is eight feet long.

Mrs. Pearce, curator, examining silver in the basement.



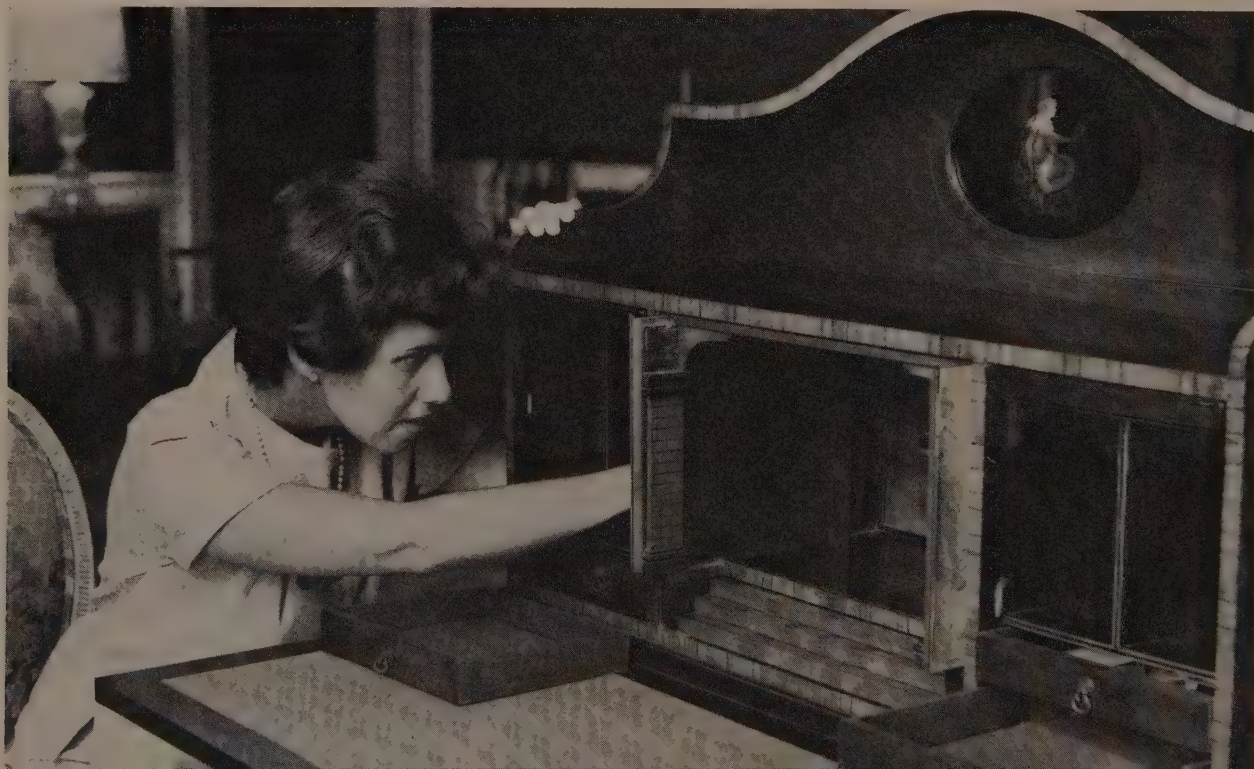


## Re-Creating The White House



Part of the Lincoln State Porcelain service, ordered from the Haviland Company. This set has the United States coat of arms in the center and a border of royal purple.

Mrs. Pearce, in the Green Room, is examining a newly acquired "ladies desk" made in about 1800 by an unidentified cabinet-maker of Baltimore. The desk of mahogany inlaid with satinwood, is fitted with fine panels of painted glass with grey, gold and white classic figures on a black ground.



A: The project actually began with Mrs. Kennedy who came to the White House with a strong feeling that the White House belongs to the American people, and that something might be done to it to make it more stimulating and richer in meaning to the visiting public. Besides restoring the proper flavor and authority to the neglected portions of the White House, much thought has been given to improvements in presenting and interpreting its special significance to the thousands of American and foreign visitors admitted every morning.

The White House Historical Association has been formed to prepare a series of pamphlets, books, slides, post-cards and similar educational means. Soon now little monographs will be available of paintings, silver, porcelain, and other White House collections, as well as general guide-books and catalogues.

A series of displays is being thought out for the walls of the long Visitors' Entrance Hall, to serve as an introduction to the visit, and the waiting room into which the hall opens will eventually become a small gallery of important White House objects and memorabilia.

Q: In your plans for the future, what relationship to the public do you expect the White House project to have?

A: Every relationship!





The recently completed Diplomatic Reception Room. The antique wallpaper *Scenic America* was made in Alsace in 1834, and the furniture is of the Federal period. A portrait of Dolly Madison has been temporarily hung over the mantelpiece.

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Erect in her bed of gravel, the whaler *Charles W. Morgan* stands a proud monument to Yankee enterprise and courage.

Edouard A. Stackpole

# Revitalizing a Ship

IN November, 1941, when the whaleship *Charles W. Morgan* was towed from South Dartmouth, Massachusetts, to Mystic Seaport in Connecticut, she was exactly a hundred years old. This ghost, this battered veteran of the sea moving slowly up Mystic River, was no ordinary vessel. This was no derelict rescued by chance. This was the last of the world's wooden whaleships.

Philip R. Mallory, President, and Carl C. Cutler, Curator of the Marine Historical Association, the *Morgan's* new owners, recognized her importance and were chiefly responsible for saving her from the fate which had already overtaken all her fellow whalers. It was they who saw her as the centerpiece for the reconstructed seafaring town of Mystic now called Mystic Seaport.

Built at the Hillman Shipyard in New Bedford in 1841, the *Morgan* was named for her principal owner, the Quaker merchant Charles W. Morgan, who had come from Philadelphia to marry Miss Sarah Rodman, a member of one of New Bedford's aristocratic whaling families. The new vessel was 105 feet 6 inches long, 27 feet 7 inches in beam, with a 17 foot 6 inch depth, and carried six 29 foot whaleboats. She sailed on her first voyage September 6, 1841, and returned on January 1, 1845, with 2400 barrels of whale oil. This was the beginning of an active career which lasted into the 1920's. The *Morgan* was always a lucky ship and in her eighty years she sailed every one of the seven seas. On her last voyage in 1922, she took part in the filming of the motion picture, "Down to the Sea in Ships."

In 1925, through the efforts of Col. Edward H. R. Green and a group called "Whaling Enshrined," the *Morgan* was set up in a bed of sand at Col. Green's estate at South Dartmouth, but upon his death, since no provision had been made for her upkeep, the whaleship was all but forgotten and the great hurricane of 1938 almost reduced her to a wreck. It was only just in time that the Marine Historical Association rescued the ancient craft and brought her to Mystic Seaport.

To do this and to set her up in a permanent berth of gravel contained in rip-rap granite cost in excess of \$37,000. At this time Mr. Cutler, with the help of a few volunteers, renewed some standing

**ABOUT THE AUTHOR:** Edouard A. Stackpole, Curator of the Marine Historical Association at Mystic Seaport, is a Nantucketer by birth, and a descendant of the island's whaling pioneers. From 1925 to 1951 Mr. Stackpole was associated with the Nantucket *Inquirer and Mirror*, leaving his post as Editor to become Curator at Mystic Seaport in January 1953. President of the Nantucket Historical Association from 1937 to 1952 and Curator of the Whaling Museum and five other historic buildings of that Association during the years, he is also Director of the Frank C. Munson Memorial Institute of American Maritime History, held at Mystic Seaport for six weeks each summer. Mr. Stackpole has published several works, his major work being "The Sea Hunters," the first of a projected two-volume history of whaling.



# ed a Tradition



It was only just in time that the Marine Association rescued the ancient craft and brought her to Mystic Seaport. rigging, repainted the topsides and opened the ship to visitors on June 27, 1942. Maintenance costs were held at a minimum while World War II continued, but with the coming of peace the restoration program began.

It was decided to replace the masts and yards first of all, and a total of \$10,392 was spent for the work from November 1946 through August 1947. During that summer under Mr. Cutler's direction, the old deck was caulked and the bulwarks painted. The windlass was rebuilt and a new skylight was made for the main hatch.

In 1950, when Curator Stackpole assumed his duties and the work of rebuilding the bow was begun, it was discovered that rot was becoming progressively worse. A new program was launched for a complete rebuilding of the *Morgan's* entire upper-works from just below the copper-line. The starboard bow was completed first, with new frames

of British Guiana greenheart timber and planking of oak.

In January 1953, work was begun on the port side of the bow and continued along through the port quarter to the forechains. This included replacing the cat-heads, hoisting the two anchors and lashing their flukes to the rails.

When the port side was opened from forechains to mainchains, it was discovered that the stanchions, the oaken beams and the planking from copper-line to covering board were so badly rotted that in certain places they had entirely disintegrated. All that had been holding this section of the ship together were the great copper bolts, fifteen to eighteen inches long, that extended through the frames and planks from the ceiling. As the rotted planking came away, revealing these bolts, it was also noticeable that the whale-oil cargoes of 80 years had helped to preserve the ship's ceiling and inner portions of her frames.

By snubbing the heavy shrouds and stays to spiles along the wharf used as "dead-men," the chain plates of the fore and the mainmast could be lashed to ring-bolts, relieving the strain. This system was used all around the ship during the process of renewing frames and planking.

During the same winter the port bow whaleboat was completely restored, the first of the restorations of the *Morgan's*-six-boat fleet. Built of light cedar planking against oaken frames, the whaleboat is light enough to be hoisted under the davits and durable enough to withstand the rigorous lowerings. It is maneuverable enough to be spun about on its keel while chasing and attacking the whale, and with center-board down, stout enough to sail her six-man crew in any heavy sea. These craft, the product

## Revitalizing a Ship and a Tradition



The *Morgan* was named for Charles W. Morgan, a Quaker merchant of Philadelphia, who came to New Bedford to marry Miss Sarah Rodman, and was the ship's principal owner.

of two centuries of trial in the pursuit of whales, are among the finest sea-boats ever devised.

As the rebuilding of the hull proceeded aft, it was found that the ends of the four deck beams crossing the ship's beam from the mizzenmast through the stern were so completely rotted that these had to be replaced with timbers of 10 x 12 inch spruce some twenty-six feet long. The spectacle of removing the old beams and setting the new ones into place through the ship's side attracted much attention, and the completion of this phase was particularly exacting since during the work the ship was never closed to visitors.

Throughout the restoration it was difficult to get white oak timber that was properly seasoned, and search for such material often brought interesting incidents. In the fall of 1953, learning that there was a man living some distance into the country who owned a stand of white oak, the Curator and his informant investigated. The oak was found to be on high land in a swampy area, and the end of the journey on foot proved a wilderness experience. When the ground had frozen, the timber owner got through the swamp and cut the trees. Hauling them to his sawmill, he got out the frames and planks and piled them for use the following year. This pattern

of storing and seasoning timber was followed throughout.

By 1956 the port side was complete. In November of that year the old skylight was removed and indoors, during the winter, the shipwrights reproduced it exactly. It was to be installed the following spring.

As part of the program for 1957, three new top gallant yards were fashioned, one shaped from a stick of rough yellow pine. All that summer young men were aloft tarring down the shrouds, replacing the ratlines and renewing some of the standing rigging, but the most unusual feature of the work that year was the dismantling and re-erecting of the try-works. Peculiar only to whaleships, the try-works are huge iron kettles set over brick fireplaces erected on the foredeck just abaft the forehatch. The bricks were taken down and saved, the kettles hauled out by tackles and the hearth ironwork salvaged. In replacing the deck beams directly under the try-works, greenheart timber was used and a layer of cement took the place of the original slate set on the deck between the try-works and the planking. By the season's end the stern had been completely restored and stern eagle replaced.

The year 1958 saw the work progressing along the starboard quarter aft. In the interior cabins panels were scraped and painted, bulkheads replaced and the old sofa reupholstered.

With the stern completed, the galley and the after-houses restored, the shipwrights proceeded along the starboard quarter, renewing the old frames and planking. By the end of the year, with davits replaced, new cranes installed, lashing rail completed and pinrails set into place, the restored whale-boats were hung on both quarters and the racks were placed for spare harpoons, lances and oars.

Through 1959 as the men worked on the hull, others were busy aloft renewing rigging and servings, ratlines and footropes, the trestle-trees and tops—using teak for the latter; running rigging (halyards, lifts and braces, as well as new down-hauls for the jibs forward) was installed, and the cutting-in tackle—a series of heavy blocks suspended under the main top and leading to other blocks attached to the great blubber hook and toggle—was set in place. This tackle was used to hoist the whale's "blanket-piece" of blubber, stripping the carcass lashed alongside.

In December 1960 the bowsprit, a thirty-three foot section of fir, twenty-one inches in diameter, was





The most unusual feature of the work of 1957 was the dismantling and re-erecting of the try-works, peculiar only to whaleships.

installed by the use of a modern crane. It was then necessary to get the spar set in, the jibboom replaced and the fo'c's'le head deck replanked, as the weather was threatening.

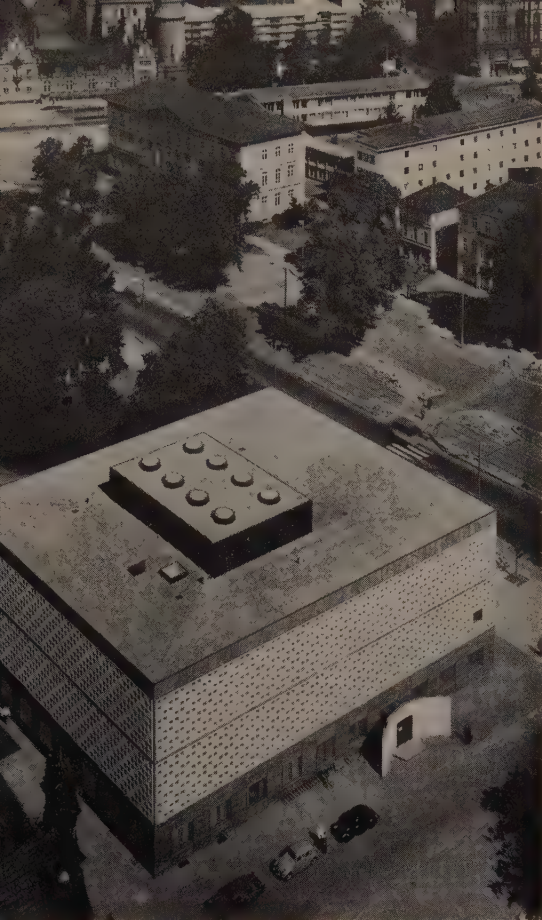
Through 1961 work was devoted to completing the restoration of the hull along the starboard quarter forward to the bow. With new waterways, bulwarks, rails, and stanchions still to be installed another year will have come and gone before the work here is finished, so that the project will have taken a dozen years to complete.

The restoration of the *Morgan* has not been just a matter of tearing out old lumber and replacing it with new. Each frame and stanchion has been fitted into position as closely as possible to the original, with galvanized pins and bolts replacing the old copper. Covering boards, stanchions mortised into the rails, bulwarks sheathed in, rails and caps set, chain plates refastened and shrouds set up, cranes and davits replaced with some of the original iron-work saved—all of these have been part of the long, arduous task.

But over these dozen years, thousands of visitors to Mystic Seaport will have had the opportunity to see how the old-time maritime trades were conducted. They will have seen the shipwrights plying their time-honored profession below with adze and broad ax, drift and spike, oakum and cotton and caulking iron, and the riggers aloft splicing, serving and roving the various lines through blocks down to their especial belaying pins.

"Thar she Blo-o-ows!" no longer rings from her mast-head lookout and the fo'c's'le will respond no more to the command of "All hands on deck." Instead the admiring comments of countless visitors and the excited voices of children echo through her 'tween decks.

Visitors to Mystic Seaport will think of a whaleship with better understanding and of the adventuresome days of whaling with a deeper appreciation. The *Morgan's* new career is one of renewed importance. Stately, erect in her bed of gravel, she stands a proud monument to Yankee enterprise and courage.



An aerial view of the Kestner Museum.

Irmgard Woldering

*Translated from German*

# The Ingenious

TO Hanover, the capital of Lower Saxony, one of the ten states (Länder) into which West Germany is divided, the Second World War left a legacy of ruins and shattered buildings which had to be restored when the war was over. Amongst the more seriously damaged of the important public buildings was the Kestner Museum, one of Hanover's four museums.

During the last few decades the contents of these four museums have been redistributed. The different fields have been separated, and each museum has concentrated on fewer sub-divisions. Arts and crafts, the graphic arts and regional antiquities went to the Kestner Museum. This museum grew from the private collection of August Kestner (1777-1853), who had collected Egyptian and regional antiquities during a long residence in Rome. In 1884 his nephew, Hermann Kestner, in accordance with his uncle's will, made over the family collection to the city together with a sum of 1,000,000 marks for the construction of a museum. Before this new museum was completed, Mr. Kestner's collection was enlarged through the purchase of the Culemann collection, consisting mainly of medieval art. A museum building in the classic style designed by the Mannheim architect Manchot was opened in 1889, but during World War II the rear wing of this building was destroyed.

The collections meanwhile had increased considerably. There was need for additional exhibition space, galleries arranged in chronological order, a gallery for temporary art exhibitions, a print department, textile and numismatic sections, a conservation laboratory and storage space. A new wing was tentatively considered, but the idea was abandoned when it became clear that this plan would not provide what was needed. There was also the difficulty of deciding on designs for the exterior which would create an architecturally satisfying unity by combining the old style with the new.

Werner Dierschke, municipal architect of Hanover, came forward with a new idea. He proposed to enclose with a new structure what was left of the old building after the damaged area had been cleared. The new structure was to form a rectangular box with a flat roof allowing for considerable extension on the north and south, but closely paralleling the old walls on the east and west.

**ABOUT THE AUTHOR:** Dr. Irmgard Woldering was born in 1919 and graduated from the *Gymnasium* in 1939. For the next four years she studied art history, classical archaeology, languages and philosophy at the Universities of Münster and Munich. From 1943 to 1950, comparative religion was included in her studies, and in 1950 she received a Ph. D. degree in Egyptology; Thesis: *On Memphite Art of the Old Kingdom*. From 1950 to 1955 she was volunteer, and later curator in the Egyptian department of the Kestner Museum, becoming director in 1955. During 1956 Dr. Woldering studied for several months in Egypt. In 1961, she became Corresponding Secretary of The Archaeological Institute.



# Restoration of a War Casualty

The two upper divisions consist of a concrete grille divided by a horizontal band of basalt. The rectangular openings of the grille are filled in with translucent glass panes. Some transparent panes have been installed which affords a pleasant view of the landscaped south side. A 25cm thickness of the reveals of the windows protects this interior against exposure to direct sunlight. The light is tempered and produces a uniform illumination

making shades unnecessary. On the north side vitrines are built into the windows. Here cut glass is placed on exhibition to arouse the curiosity of those seeing the building from the outside. This may well create the impression of the building being a treasure chest, an impression any museum should welcome. The exterior effect of this box with its many glass panes is one of simplicity and unity.

The new Gallery of Medieval Art, showing the architectural style of the old building through the opening at the right.



## The Ingenious Restoration of a War Casualty



A section of the Gallery of late Egyptian Art, which is on the second floor of the original museum building.

This enclosure scheme made extensive remodeling of the old building unnecessary. Only the parapets on the exterior walls had to be eliminated. The central part of the old façade was kept unchanged on the first floor, and the renovation of the interior was accomplished with a minimum of effort by the removal of a few partitions. The interior

ceiling height of five meters was retained, but height was visually reduced by using lower partitions. Small galleries alternating with larger rooms and in differing architectural styles make a tour of the museum interesting even apart from the displays.

The main entrance to the museum is emphasized by a concave slab of marble which is set out in front a meter and a half away from the door. The outer panel door of glass is built into this slab and is linked to the building by glass partitions.

Many of the showcases are built into the wall and most have mercury tube illumination. The small objects and the shallow relief carvings make additional case lighting desirable. All exhibition galleries are lighted by fixtures with broad reflectors; spotlights are used for objects that need to be emphasized. The two main floor galleries and stair halls have grey Perlon-Velour rugs; the interiors of the exhibition cases are covered with light grey

The new two-story hall of concrete grille and glass panes incorporates the classic stone façade of the original building.





fabrics and the table-vitrines are graphite grey, so that the gallery floors and cases fade into the background before the visitors' eyes. Yellow, moss green and dark green backgrounds are used in the porcelain cases. In the first floor temporary exhibition gallery the mercury-tube ceiling illumination is distributed through a suspended "egg crate;" movable partitions subdivide the exhibition space. Coins are shown in illuminated horizontal cases which can be tilted into an inclined position. The visitor to the coin collection seats himself on a high stool in front of the case and is provided with a magnifying glass. In the print collection, visitors are given an opportunity to examine and handle prints and drawings. Small groups frequently assemble for lectures or discussions in the temporary exhibition room directly adjoining the main entrance. The hall built onto the old façade is used for special exhibits, receptions, and occasional evenings of chamber music. The installations are so

arranged that exhibitions of various periods are clearly differentiated, but also offer the opportunity of comparing the elements common to different cultures.

The built-over area has been enlarged by 36 per cent, the enclosed space by 50 per cent, and the usable surfaces by 115 per cent. The total cost of this project was 1,350,000 marks; the cubic meter cost of the reconstruction amounted to 70 marks. This building represents a saving of over one million marks as compared with constructing a new wing to obtain the same space. Costs of heating and illumination remain unchanged.

Since the old building was substantial and serviceable for museum purposes, this simple method of enclosing the old structure with a new shell has proved highly successful. While incurring less than half the expense of the more conventional solution to the problem, it has produced a museum building that is at once attractive and functional.

Front elevation of the new Kestner Museum: Werner Dierschke and Rudolf Wildometz, architects for the restoration, 1961.





The restored Jackson County Jail building, which is now a historical museum.

W. Howard Adams

# How to Turn

**A**BOUT a year and a half ago the Jackson County Historical Society naïvely took on what surely was—at the outset—one of the most unpromising restoration projects. That we survived this undertaking is the reason for this paper.

Fate has a way of saving odd bits of history, and since quite often relics have a way of being peculiarly appropriate, I am going to tell you about the county jail house and its rise as a cultural center in our community.

Jackson County is on the western edge of Missouri and has within its border two well-known towns, Independence and Kansas City. In the Fall of 1958 the American Legion announced that they were going to tear down the old county jail, located off the square in Independence. I will be frank to admit that I approved such a move, which, at least on the surface, looked like a thoroughly good community project on the part of the Legion. I was vaguely aware that someone had claimed that the old jail once held one of the James's, and that others even went so far as to associate the Civil War with its early history.

Such was the situation when, as president of the Historical Society, I was asked to verify some of the facts being marshalled by those who wanted the old building saved. Some quick checks revealed that what was left of this structure was indeed the old county jail dating from 1859, and it had also served as the marshal's residence.

The Historical Society—known locally in the words of a neo-jazz tune of a few years back as the “oldest established, permanent, floating” historical society in these parts—having been some twenty years without a home, had been with some lethargy looking for headquarters. Those who were dedicated to saving the old building suggested that a jail might just make a perfect place for such an organization. So it was that last spring we began to save this jail.

One of the first things to do if you are preparing to go to the public for money to carry out a restoration is realistically to appraise your goals and the approximate cost of achieving them. Former attempts to save the old building had done nothing but cause opposing camps to be drawn up, with both sides resorting to fantastic propaganda to justify their objectives. Those who wanted the building torn

**ABOUT THE AUTHOR:** W. Howard Adams—farmer, lawyer, business man—was President of the Jackson County Historical Society at the time of this restoration. He has participated in various seminars on preservation, and is a board member of a number of cultural institutions including the Missouri Historical Society. Mr. Adams is a collector of African primitive art and has recently presented the façade of a Maori house to the William Rockhill Nelson Gallery for its newly opened gallery of primitive art. He and his family live in an early Missouri farm house outside Kansas City.



# Jail Into a Historical Museum

down easily secured estimates of \$60,000 to \$75,000 as the minimum amounts necessary to start with. On the other side there were those romantic souls whose dedication so blinded them to realities that they thought \$5,000 or \$10,000 would do the job. A clearer estimate by disinterested persons with construction experience felt that \$20,000 or \$30,000 would put things in good order.

It is important to define what the function of a restoration is to be when it is finished. If it is of sufficient historic or architectural merit to sustain itself as a pure restoration museum, you must convince the public of its worthwhileness and make clear how you intend to operate such an establishment. If it is also to be used for other functions, these functions must not only be carefully considered but again it is necessary to convince the public of the wisdom of such a compromise—if the public is going to be asked to contribute.

Briefly, the history of our building began in 1859 when the county court ordered its construction. During the Civil War, with its particular violence on the Missouri-Kansas border, the building was used as a military prison and provost marshal's headquarters by the Federal troops. The small but dramatic Battle of Independence in 1862 and the later Battle of Westport surged around the building. The Southern guerrilla leader, William Quantrill, as well as entire southern families were thrown into its 8 x 10 cells.

After the war, George Caleb Bingham, the great midwestern artist, painted a portrait of a local preacher sitting in his cell, having been put there for refusing to take a 'loyalty' oath. Frank James was fêted by his local friends while awaiting trial there following his surrender in 1882.

Research revealed that after these exciting times the quality of prisoners went down while the quantity moved steadily upward. Finally, by order of the County Court and Judge Harry S. Truman, the building was closed in 1932.

After a preliminary study of the old jail complex, it was decided that we could use it satisfactorily for the Society's headquarters without intruding into, or changing, the historic part. The marshal's house was to be restored and furnished as to its appearance and function of 1875; this included structural restoration and the fitting out



An exterior view of the Jackson County Jail taken prior to the extensive restoration work which began in 1958.

of a living room and office. The stone cell block on the lower level we thought, could become a fascinating jail museum of the mid-19th century, and the upper tier of cells could be used as manuscript vaults for the society's growing collection. A large, nondescript fireproof utility wing added to

## How to Turn a Jail Into a Historical Museum



A corner view of the marshal's living room (circa 1875).

the rear of the original building in about 1900 could be stripped out and fitted as a museum exhibit room.

How do you go about raising possibly \$30,000 for a building not only ugly in appearance, but with some very ugly associations—having been used as the local jail as late as 1930?

The Society had not one cent even to begin such a project. Our first step was to commence our researches and to prepare a brochure clearly setting forth the goals we hoped to accomplish. Thorough research on most historic buildings can provide much of the raw material for dramatizing the what and the why behind the restoration for the uninformed public. Indeed, facts are quite often more interesting than fiction and have a much better reception from the press. Our research turned up a remarkable group of personalities who played a part in telling our story. It provided rich material for the brochure, as well as for news stories. Although we did not have a stately house, as one donor lamented, we did find and circulate widely a picture of the building as it appeared shortly after it was built, a picture that did look orderly and vaguely quaint to the modern eye.

Because restoration projects in the East are often carried out on something of a high-toned level, we too resorted to a certain top-loftiness on one or two occasions with our strategy to save our jail. We referred to the jailor's house as a 19th-century house—which in fact it was. We quoted Nobel prize winner William Faulkner, whose fine description of a jail in *Intruder in the Dust* fitted our jail to a T: "It was old, built in a time when people took time to build even jails with grace and care and he remembered how his uncle had said once

that not court-houses nor even churches but jails were the true records of a county's history." When we started our drive we had our dinner in the Corinthian splendor of Kansas City's William Rockhill Nelson Gallery of Art, where Mr. William Murtagh of the National Trust for Historic Preservation set the background for Jackson County's first brush with preservation. We intended to make our cause irresistible.

Headquarters for the drive were established in the building itself. I think it very important to do this whenever it is possible, as it brings the community to the very center of the project from the very beginning. It was decided that a telephone campaign with 'phones temporarily set up in the building, plus a simultaneous drive by personal talks in the many civic clubs, would be our most effective approach. The telephone company billed us for the service but gave us a check to offset the charge. Former President Truman made the first call with all the appropriate publicity; coincidentally, he called one of our outstanding civic leaders (who happened to be on the other side of the political fence), Mr. Joyce Hall, President of Hallmark Cards, one of our most distinguished business firms.

The Historical Society is a large and representative group, so at every stage we worked hard to keep our support on a wide front. It can be fatal if such a project becomes too closely identified with any special-interest group. If you have any angel willing to pick up a big part of the tab, don't wave him in front of the public you are trying to woo until after you have their support—and their money. In raising our \$30,000, we had two thousand contributors and no single contribution over \$1,000.

One of the more difficult jobs is holding the enthusiasm of well-meaning amateur historians and antique collectors who want to help, but who can get out of hand when they get into what is basically a professional field. It was established from the outset that professional advice was to be followed on all matters of restoration, detail and furnishings. From the beginning we worked with a small restoration committee who had access to this top professional advice in the guise of an informal advisory committee. These advisors included Milton Perry of the Truman Library; Charles van Ravenswaay of the Missouri Historical Society; Robert Stewart, Consultant to the St. Louis County Park



Commission; William Murtagh of the National Trust for Historic Preservation, and Ross Taggart of the Nelson Gallery of Art. Their thinking was supported by grass roots research, which produced the original plans, pictures and other manuscript material.

In a job of this kind, don't hesitate to develop every possible medium of publicity and public relations. We even allowed a show to be staged and filmed in the building before we had begun restoration. If you are fortunate enough to get a major feature article or editorial written about your project near its beginning, ask the newspaper to give you reprints. These make excellent and inexpensive promotional material. Modern offset printing methods also allow inexpensive reproduction of old documents and pictures. We reproduced a thousand copies of a telegram calling for the capture of Frank James and used them as part of a letter of appeal for funds. It worked. As you proceed with your project, ask your building material suppliers to give you recognition. Happily, this works

both ways, for you as well as the supplier.

By now you may suspect that I am recommending a calculated policy based on the theory that the end justifies the means. In the field of historic preservation I think this is the proper strategy, but I do not need to remind you that it is a strategy only—for a good cause. Once you have accomplished your goal, you must lay aside some of this circus atmosphere—this “Chamber of Commerce” program. Restoration is essentially a creative gesture designed to provide a deeper understanding of the past, and to be seen at this distance and appreciated as fully as possible, the past must have a certain element of repose. Your job is to provide a more unobstructed view (again in the words of William Faulkner) of “those old times” so that they “cease to be old times and would become part of the present, not only as if they had happened yesterday but as if they were still happening, the men who walked through them, actually walking in breath and air and casting an actual shadow on the earth they had not quitted.”

The center hall of the cell block. This ironwork escaped the Second World War's scrap drive and is therefore original throughout.





Architecturally the front elevation of the Bee Hive House (circa 1853-5) is Greek Revival with Victorian overtones.

Georgius Young Cannon

# The Bee Hive

“NO one with a lick of sense would think the desert could be conquered.” At least this was what Jim Bridger thought when the first Mormon pioneers went through Fort Bridger. “Mr. Young,” he said, “I would give a thousand dollars if I knew an ear of corn could be ripened in the Great Basin.” But the Mormons, after spending sixteen years trying to establish themselves in Kirtland, Ohio, in Jackson County, Missouri, and in Nauvoo, Illinois, felt as Brigham Young did when he said, “Show me a land no one else wants and that I will choose.” And he chose a land so inhospitable, so dry, so barren, and so hard that, until the settlers could soak it with water from the nearby streams, it broke their plowshares. Nevertheless it was a home, and here they intended to establish their community. They arrived in Utah in 1847 with nothing except a purpose: to build the Kingdom of God as they saw it.

No one with a lick of sense would think that with only a dream and the desert around them they could undertake a three million dollar temple which they started to build in 1852. With the same faith they undertook the building of fine houses.

The Bee Hive House, begun in 1853 and completed in 1854 or 1855, was only one of many substantial dwellings which men like Daniel H. Wells, Lorenzo Snow and others of the community were building. The desert was far from conquered and the cricket invasion of 1856 and the famine of 1858 were yet to follow, but their determination to make this place home and to build good, comfortable houses never faltered.

The steadily growing community soon became a stopping-off place for travelers crossing the continent, and to Brigham Young, Governor of the territory and President of the Church, entertaining was a real obligation. Many people of note, including Dom Pedro (erstwhile Emperor of Brazil), General Sherman, Ralph Waldo Emerson, Mark Twain, Collis Huntington, Jay Gould, and even the midget Tom Thumb and his wife, were guests at his house.

The Bee Hive House, designed by Truman O. Angell, the architect for the Temple, is built of adobe, a readily available material to be dug out of the ground. Brigham Young said of it, “There is not marble in these mountains, or stone of any kind or quality that I

**ABOUT THE PEOPLE INVOLVED:** The Committee appointed to do the work of restoration consisted of: Don Carlos Young, Jr., A.I.A.; George Cannon Young, F.A.I.A.; Georgius Young Cannon, A.I.A., A.I.D.; Gwen Young Wilcox, and Helen Young Spencer Williams. The three architects and Mrs. Williams are grandchildren of Brigham Young. The project was undertaken at the behest of the First Presidency of the Church of Jesus Christ of Latter Day Saints, and was executed under the direct supervision of the Residing Bishopric of the Church. It took about two years to accomplish the work involved.



# ouse of Brigham Young

would rather have a building made of than adobies. As for the durability of such a building, the longer it stands the better it becomes."

Having been a carpenter, painter and glazier by trade in his young manhood, he was familiar with building in his native Vermont and with the Greek Revival style which had already begun moving westward to Kirtland in the Ohio River Valley. The Bee Hive House is in this style essentially, with an added Victorian influence, which was well under way by the time the house was built.

The house was first occupied by Brigham Young's first wife, Mary Ann Angell Young, and her children who lived there until 1860 when her health began to fail. At that time Brigham Young built her a smaller house east of this one, and his second wife, Lucy Decker Young, occupied the Bee Hive House. It was deeded to her and she lived there for eleven years after her husband's death in 1877. It was Lucy's daughter Clarissa, a six month old baby when her mother moved into the house, who was later to become Clarissa Young Spencer and the author of the invaluable *Manuscript*. She lived in the house for twenty-eight years—even after she was married—and fortunately for us, she left a written description of the original house, vividly detailed and, as we found with later verification, perfectly accurate.

The main part of the original Bee Hive House consisted of two stories and an attic, with a cupola surmounted by the beehive which gives the house its name. At the rear was a story-and-a-half wing which included the kitchen, the "help's" room, bedrooms and other appurtenances.

In 1888 when John W. Young, one of Brigham Young's sons, bought the house, he carried out some very extensive remodeling, both in the front and at the rear. The roof of the story-and-a-half wing was torn off, the walls were pushed out and a three story addition was built in place of it.

The original charge to the Committee for the restoration was that the Bee Hive House should be made to look as nearly as possible as it did when Brigham Young lived there, but since the original work had been so completely obliterated and since we could find no descriptions to tell us what the old back wing had been like, it soon became evident



Entrance hall showing the staircase rebuilt from Angell's original drawings and re-erected in its proper place.

## The Bee Hive House of Brigham Young

that the removal of the three story addition would be unwise. Since John W. Young was the last of the Youngs to live in the house, it was decided finally to restore his 1888 addition and to furnish it in the character of his period.

In Clarissa Young Spencer's *Manuscript* she describes the entrance hall as having a "curved staircase on the east side of the hall" and walls painted "with great marbled blocks to represent Tennessee marble." But here was a hall panelled in pine, with a straight staircase (obviously of 1888), not on the east side, but in the southwest corner. The Church Historian's Office finally discovered three or four drawings for the Bee Hive House signed by Truman O. Angell, which turned out to be the original drawings for the staircase and the mantels in the house. However, the staircase drawing gave us no indication as to the position of the stairway in the hall, and we had only Mrs. Spencer's statement that the original staircase was on the east side.

We had removed the two great sliding doors (of 1888) from the openings which had been cut for them in the walls between the entrance hall and the east and west rooms, and had replaced them with the single doors used elsewhere in the house. Standing in the hall one day, struggling with the stair-

way problem, it occurred to us that Angell's stairway in the drawings might fit between our two new small doors to the east room. The space between them seemed too small, but the staircase as designed was steep, with 8-inch risers and 9-inch treads, and measurements proved that it would just fit. While investigating the upper hallways to see if further evidences of the stairs might not be found, the foreman got ahead of us to the attic where he discovered half of the curved wall for the stairwell still in place. A plumb bob dropped down from the curved wall, and the original grounds to take the staircase and skirting board, which we found still buried in the adobe wall when the plaster was removed, proved our guess to have been correct for the stair.

Clarissa describes the sitting room to the east of the entrance hall as a room "with four windows and a tall mantel," but the room as it was turned over to us was a room with five windows and two mantels. How were we to account for this? We had the plaster removed from the east wall and discovered that an adobe partition dividing this room into two had been cut away. Investigation in the basement revealed the stone foundation wall which had supported the adobe wall above. When we replaced this we had a sitting room with four

In the Long Parlor on the second floor the chandeliers, fitted with cut glass oil lamps, are from the first Mormon Tabernacle.





windows and one mantel, and a small sewing room which the *Manuscript* has spoken of as being "to the north of the sitting room," but which we had always thought must have been part of the missing wing.

According to Clarissa, her father's bedroom "occupies the southwest corner of the house, with a bathroom, storeroom, and another room back of it to the north and west." Here again, in the remodeling of 1888, one large room with two mantels had been made of these rooms, only here it was quite evident that at least two rooms had been thrown into one. We put back the rooms as the *Manuscript* describes them.

It was Brigham Young's custom to have his breakfast at ten every morning in the sitting room of the Bee Hive House, but at four in the afternoon all of his families met together for dinner in the Lion House, which was to the west of the Bee Hive House. Access to the Lion House had been through a passage, but this had now completely disappeared. It is Clarissa's description of this passage, however, that gave us the first clue to the original plan of the Bee Hive House. In the hall, on the day we stood there talking about the staircase, our attention was called to an opening in the west wall. It was about four feet wide and had been covered over with wood lath and plaster while the remainder of this wall was of adobe. It dawned on us that this must have been the entrance to Clarissa's passageway which we could now replace.

In 1888 John W. Young had installed a new front door. We took this out and the old doorway, which he had moved to be the doorway of his remodeled addition, was restored to its original place—with its original doorbell! (We even found the connecting wires to this which had remained hidden behind the pine panelling.)

We replaced the large-paned windows with duplicates of the former small-paned ones which we copied from old photographs.

Shortly after we had started work on the restoration, we discovered the original sitting room mantel in the museum of the Daughters of the Utah Pioneers. Unfortunately, under the state law incorporating their organization, they could not part with any item which had come into their possession. However, since we had Angell's original drawings, we were able to duplicate this and the other mantels in the house. The mantel in the museum was painted



Brigham Young provided a family store at the back of the Bee Hive House to supply the needs of all of his families.

This bedstead of mountain birch, typical of Utah's earliest furniture, shows the first settlers' craftsmanship.



a very dark green and marbled, and we copied this.

Clarissa describes the sitting room walls as green, Brigham Young's bedroom walls as pink, and the long parlor upstairs as blue. We carefully peeled off wallpaper and layers of paint from the walls until we were sure that we were down to the first coat of paint. In each case we matched this with wet samples so that the colors would not be lost during the work of restoration. By the time the interiors were ready for painting, we had even dis-



## The Bee Hive House of Brigham Young

covered the original color of the exterior and we matched all the colors exactly.

Since, in refurnishing the house, the committee were determined that everything possible should be authentic, we began with Brigham Young's own furniture, including two tables which he made himself, and some bedsteads made of mountain birch by the pioneers. Brigham Young's piano and his parlor furniture, some of it still covered in the original fabric, were replaced in the long parlor upstairs, for which they were intended. His cherry secretary stands in his bedroom again exactly where the *Manuscript* says it had always stood to the right of the fireplace, and the table at which he ate his breakfast every morning is again in its proper place. The rest of the furnishings, with very few exceptions, have been brought from old Utah houses and even from old barns, old attics and old cellars nearby, which we thoroughly searched.

The very beautiful chandeliers in the upstairs parlor were originally in the first Tabernacle built here before the famous great Tabernacle was built, and the chandeliers in the 1888 dining room were in that room originally.

Most of the carpets we have are old, and that in Brigham Young's bedroom is over a hundred

years old. Because of wear it was necessary to use a reproduction of the hall and stair carpeting. We had this made from an ingrain carpet of the period which we had. To take the place of the lost carpet for the long parlor, we were able to get carpeting with bunches of pink roses and green leaves, woven in England, which fitted the description of the carpet very well.

We were fortunate in having a piece of the original drapery fabric left from the long parlor which we had copied. It was brocatelle of the finest quality with a warp so heavy that the filling yarn did not show at all. The beautiful glass curtains of muslin and net throughout the house, however, are all old ones.

Such intimate details as "the clock, the china dogs and the two lamps on the sitting room mantel piece;" that Brigham Young's bed "stands in the northeast corner of his bedroom;" that there were comfortable chairs around the stove where he sat to have heat applied to his knees for his rheumatism; and many others, were all handed down to us in Clarissa Young Spencer's precious document. Were he to come back today and walk through the house again, now that the restoration is finished, Brigham Young would not feel too strange.

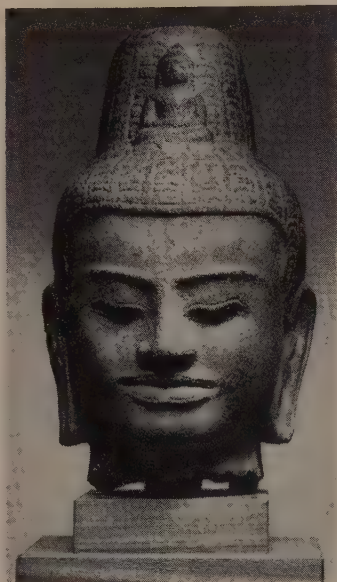
Even such intimate details as the ornaments on the sitting room mantel piece are all recorded in Clarissa's Manuscript.







The Help's Dining Room is in the three story wing added to the rear of the house in 1888, during the extensive remodeling.



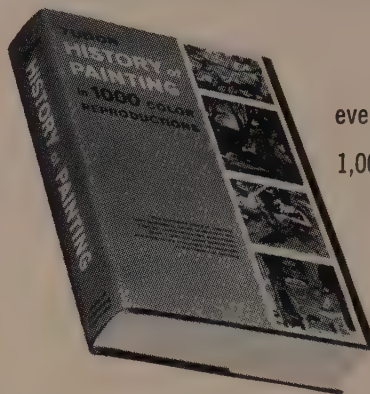
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# RESEARCH AND INFORMATION SERVICE: DOCUMENTATION CENTER

## WHAT ARE MUSEUM WORKERS INTERESTED IN?

We have recently had an opportunity to stage miniature public opinion polls of our own. These polls were taken at the Midwest Museums Conference and the Western Museums League Conference, both held in October. Our original intention was a modest one: to find out how museum workers feel about different aspects of their work, in order to know what should receive our first attention. If we knew that many museums were interested in "attendance" and only a few in "policy" we would collect information on "attendance" before starting on "policy." As it developed, neither attendance nor policy appeared to be uppermost in the minds of those present at the meetings. We requested each person to check, on a one-page questionnaire, items of greatest interest. For special emphasis, we suggested double checks. The questionnaire contained ten items, some with subdivisions that could be checked separately. The ten groups were (1) Budget and Personnel, (2) Policy, (3) Buildings, (4) Special Programs—museum extension programs, teaching curators, volunteer worker training, programs for children, young people, adults, films, movies, lectures, drama programs—(5) Libraries, (6) Publications, (7) Attendance, (8) Membership, (9) Conservation, (10) Exhibitions.

The number reached by the questionnaire circulated at these two conferences in Lansing and Sacramento was of course small—39 and 35—but to compensate, the same trends showed up east and west. Added credibility was given to the polls by the fact that the museums represented included large as well as small institutions, and of course varied as to category. Members from one type of museum emphasized conservation, those from another exhibitions; but when the numerical returns were arranged in rank-order, separating east and west, interest in budget ranked first in both areas. The term "budget" referred to salaries, fringe benefits, time for research, and travel expenses. Museum-connected libraries, which included collections of microfilms and photographs, ranked well below top interest.

This response seems reasonable, and was to be expected. Security, as suggested by interest in salaries, and good performance, as suggested by exhibitions, are of more immediate concern to

museum workers than membership. It might be supposed that these figures were due to chance variations in a small and unrepresentative group, but consider what the returns would have been had this been a group of scholars and professional writers, or of public relations experts. In that case, would not publications and attendance have ranked above exhibitions or buildings? Museum workers checked buildings (space allotted for exhibition, offices, and storage) before attendance probably because an emotional response was involved; the individual felt uninhibited and reacted spontaneously. Of course no-one would have seriously argued against the importance of attendance or membership!

This inquiry seems to suggest that what museum workers want most is better salaries, better buildings and better exhibits. Might we not assume that the unexpressed hope was that increased attendance and membership would follow as a result, after primary requirements of security and better working conditions had been met.

We should not misinterpret this interest in salaries as if it lent support to the argument that museum workers are primarily interested in improving themselves economically—though this could not be held blameworthy! Salaries are admittedly too low. Insufficient salaries and lack of security cause anxiety and are detrimental to good work. Had museum workers been profit-minded, as would be expected in a business enterprise, rather than profession-minded, attendance and membership might have attracted more interest than buildings and exhibitions. Logically these two categories should have ranked higher had museum workers been exclusively interested in more income to themselves. The more visitors a museum has, the better the chances for increased appropriations, and better salaries.

This does not mean, of course, that there was not interest in attendance and membership. To find out who the persons were who did signify interest in these two items, we took another look at the individual questionnaires (Lansing). It developed that it was the directors, being the persons most concerned with these areas of activity, who paid special attention to attendance and membership.

This little experiment gives additional evidence that museum workers react as members of a profession.

E.O.C.

**Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.**

# CURRENT EXHIBITIONS

Color Indicates Permanent Installations

ABBREVIATIONS—Indicate Traveling Exhibitions only:

AFA—American Federation of Arts

MMA—Museum of Modern Art

NSS—National Serigraph Society

Sc—Scalamandré

SI—Smithsonian Institution

## CANADIAN

London, Ont., Victoria House Museum: "History of the Theatre," to Dec. 30; "Medals, Orders and Decorations," continuous.

Ottawa, Ont., National Gallery of Canada: "Five Painters from Regina," to Dec. 26; "Heritage de France," Jan. 4-Feb. 4.

Regina, Sask., Saskatchewan Museum of Natural History: "Museum Junior Naturalists," through March.

Saint John, N.B., New Brunswick Museum: "8th Annual Young Contemporaries," through January.

Toronto, Ont., Art Gallery: "Canadian Society of Painters in Water Colour," "New Spanish Painting and Sculpture," both to Jan. 1.

Toronto, Ont., Royal Ontario Museum: "Flowing Highways of Early Canada," to Dec. 31.

**Toronto, Ont., Royal Ontario Museum: New Mineral and Gem Gallery. A display of gems, gold nuggets, crystal clusters and colored minerals will be exhibited in the new gallery, financed by a grant from the International Nickel Company of Canada, Ltd.; new installation.**

Winnipeg, Man., Art Gallery: "Graphic Art of Edvard Munch," Jan. 15-Feb. 4 (SI).

Winnipeg, Man., University of Manitoba, School of Architecture: "Contemporary Swedish Architecture," to Dec. 31 (SI); "Prints by Five German Expressionists," Jan. 7-28 (MMA).

## WESTERN

Berkeley, Calif., Robert H. Lowie Museum of Anthropology: "Art and Archaeology of Viet-Nam," to Dec. 31; "Ishi in Two Worlds: the Last Survivor of a California Indian Tribe," Jan. 13-Mar. 11.

Berkeley, Calif., University of Cali-

fornia, Art Gallery: "The Engravings of Pieter Brueghel the Elder," Jan. 1-22 (SI).

Colorado Springs, Colo., Fine Arts Center: "The Painting of Persia and India," to Dec. 15; "A Victorian Christmas," "Kenneth Callahan Paintings," both Dec. 15-Jan. 15.

Eugene, Oreg., University of Oregon Museum of Art: "The Northwest Sculptors—1961," to Dec. 31.

Helena, Mont., Historical Society of Montana: "Children's Paintings from Chile," Dec. 16-Jan. 14 (SI).

Laguna Beach, Calif., Art Association: "Japanese Woodblock Prints," Jan. 1-31 (SI).

Long Beach, Calif., Museum of Art: "Arts of Nepal," to Dec. 29; "Graphics by Misch Kohn," Dec. 17-Jan. 7.

Los Angeles, Calif., Department of Municipal Art: "Christmas from Many Lands," through Dec. 17; "Frank Lloyd Wright Collection of Japanese Prints," Jan. 9-Feb. 4.

Los Angeles, Calif., California Museum of Science and Industry: "The Image of Physics," Dec. 9-31 (SI); "Holiday Show," to Jan. 7.

Los Angeles, Calif., County Museum: "Folk Arts of Lapland," through December.

Oakland, Calif., Art Museum: "Artists of the Western Frontier," Dec. 15-Jan. 5 (AFA).

Oakland, Calif., City College: "Charles Darwin: The Evolution of an Evolutionist," Jan. 1-31 (SI).

Olympia, Wash., State Capitol Museum: "Old Fashion Christmas," Dec. 10-Jan. 12.

Palm Springs, Calif., Desert Museum: "Textures in Art and Nature by Rudolf Schoofs and Fritz Kaeser," Dec. 15-Jan. 15; "Nature in Photographs by Edwin Way Teale," "Stennett Heston's Insect Design," both Jan. 15-Feb. 1.

Phoenix, Ariz., Art Museum: "William Schimmel Watercolors," "George Rickey Sculpture," both through December; "English Landscape Painters from Gainsborough to Today," "Martin Shallenberger Paintings," "The Art of Music," all through January.

Phoenix, Ariz., Heard Museum of Anthropology and Primitive Arts: "The Indians of Canada," through Jan. 13.

Portland, Oreg., Art Museum: "Fol-

ger Collection of Antique English Silver," "Robert A. Huck—A Memorial Exhibition," both through Dec. 15; "Sculpture by Thomas Hardy," "Oregon Juried Print Exhibition, 1961," both through Jan. 2.

Reno, Nev., University of Nevada, Department of Art: "The World of Edward Weston," Jan. 1-31 (SI).

Roswell, N.M., Museum and Art Center: "First Tri-State Crafts Invitational Show," Dec. 10-Jan. 19.

Sacramento, Calif., Crocker Art Gallery: "Hayward Art Association," "Jane Porter Primitives," "Raymond Witt Mexican Paintings," "The Christmas Story—Master Drawings," all through December.

San Diego, Calif., Fine Arts Gallery: "Monet and the Giverny Group," to Dec. 23 (AFA); "Senaka Senanayake," to Jan. 12; "Old Master Paintings," Dec. 8-Jan. 9; "Contemporary Jewish Ceremonial Art," Jan. 1-22.

San Francisco, Calif., California Academy of Sciences: "Meteorites," "Wilderness: America's Living Heritage," both through December; "Bird's Eggs," "Insect Portraits," both through January. Morrison Planetarium: "Star of Bethlehem," to Jan. 1.

San Francisco, Calif., California Palace of the Legion of Honor: "Watercolors and Drawings by Betty Guy," Dec. 16-Jan. 14; "Third Winter Invitational Exhibition," Dec. 23-Jan. 21; "Achenbach Foundation Acquisitions of 1961," Dec. 9-Jan. 7.

San Francisco, Calif., M. H. de Young Memorial Museum: "Sculpture by Bernice Kussoy," "Mosaics and Drawings by Louisa Jenkins," "William Keith," "Western Home Awards," "Metal Arts Guild Annual," "Pottery by Alan Meisel, Fabrics by Mary Dumas," "Masterpieces from the Grover A. Magnin Collection," all through Jan. 1; "Paintings by Gerrie Gutmann," Jan. 4-Feb. 4; "41st Annual California Watercolor Society Exhibition," Jan. 12-Feb. 7.

San Francisco, Calif., Museum of Art: "Art of San Francisco," to Jan. 7; "The Turn of the Century in Prints and Drawings," to Jan. 14.

San Jose, Calif., State College: "Christmas Auction," to Dec. 15; "Arts of Southern California—Interior Design," Jan. 8-26.



San Marino Calif., Henry E. Huntington Art Gallery: "Drawings and Sketches by John Constable," through December.

Santa Barbara, Calif., Museum of Art: "Original Graphics for Collectors," to Dec. 17; "Paintings by Howard Fenton," "Paintings by Karel Appel," "Schott Crèche and Religious Figures," all through December.

Santa Fe, N. M., Museum of Navajo Ceremonial Art: "New Series of Navajo Sandpaintings," to Mar. 31.

Santa Fe, N. M., Museum of New Mexico: "Miniatures by Oscar E. Berninghaus," "Nicolai Fechin Retrospective," "Taos Invitational Exhibition," all to Jan. 8; "Nacimientos," Dec. 10-Mar. 4.

Seattle, Wash., Art Museum: "Religious Art," "Pier Nervi Architectural Structures," "A.I.A. Washington State Chapter Honor Award Panels," "T'ang Material," all to Dec. 31; "Paintings by Karel Appel," "Robert Huck Memorial," "1961 Accessions," "Medieval Art," all Jan. 4-Feb. 4.

Seattle, Wash., Charles and Emma Frye Art Museum: "Invitational Exhibition of West Coast Paintings," Dec. 12-31.

Seattle, Wash., Museum of History and Industry: "Christmas Around the World," to Dec. 31.

Spokane, Wash., Cheyney Cowles Me-

morial Museum: "Paintings and Other Art Objects from Local Collections," through December.

Stanford, Calif., University Museum: "From Icon to Image—Byzantine Influence on Pre-Renaissance Art in the East and West," to Jan. 15.

Tempe, Ariz., Arizona State University, School of Architecture: "One Hundred Years of Colorado Architecture," to Dec. 31; "Architectural Photography," Jan. 1-25 (both SI).

Tuscon, Ariz., Arizona State Museum: "Shonto—a Navajo Indian Community," through December.

Tuscon, Ariz., University of Arizona Gallery: "L'Espirit de France," through December; "Museum Purchase Fund," Dec. 15-Jan. 5 (AFA).

### MIDWESTERN

Albion, Mich., Albion College: "Detroit Sculpture Group," "Prints by Stephen Hazel," Jan. 5-21.

Akron, Ohio, Art Institute: "Artists' Market," "Designed for Giving," both to Dec. 24; "Akron Art Institute Collections," "Religious Prints," both to Dec. 31; "How is a House?" to Jan. 7; "German Expressionist Painters," Jan. 7-Feb. 18.

Austin, Tex., University of Texas:

"Prints by Five German Expressionists," to Dec. 21 (AFA).

Bloomington, Ill., Bloomington-Normal Art Association: "Karl Zerbe Retrospective," Dec. 27-Jan. 24 (AFA).

Bowling Green, Ohio, State University: "The American City in the 19th Century," Jan. 1-21 (SI).

Canton, Ohio, Art Institute: "Paintings by Leslie Masters," "Photographs by Frank Eisenman," both to Dec. 19.

Chicago, Ill., Adler Planetarium: "Star of Bethlehem," through December; "Reasons for the Seasons," through January.

Chicago, Ill., Art Gallery, McCormick Place: "The Hudson River School," Dec. 19-Jan. 9 (AFA).

Chicago, Ill., Art Institute: "Japanese Decorative Style," "Photographs by Richard Veit," both to Dec. 17; "Thomas Eakins," "Enamels by Kenneth Bates," both to Jan. 7; "First Biennial Exhibition of Illinois Artists," Dec. 8-Feb. 18.

Chicago, Ill., Natural History Museum: "Prehistoric Art of the Libyan Sahara," to Jan. 2 (AFA).

Cincinnati, Ohio, Art Museum: "16th Annual Exhibition by Artists of Cincinnati and Vicinity," to Dec. 28; "Marsden Hartley Retrospective," Jan. 3-31; "Religious Prints," to Mar. 6.

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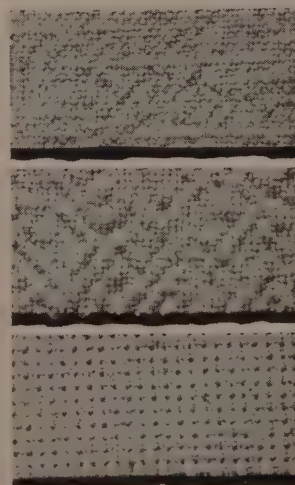
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Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

## CURRENT EXHIBITIONS

Color Indicates Permanent Installations

Cleveland, Ohio, Institute of Arts: "12th National Print Exhibition," Dec. 19-Jan. 9 (AFA).

Cleveland, Ohio, Museum of Art: "Vincent van Gogh," beginning Dec. 6; "The Work of Werner Drewes," to Dec. 31.

**Cleveland, Ohio, Western Reserve Historical Society: Rare Glass Bottles. Ninety bottles and flasks by some of the earliest glass makers in America, are on display in the American Room. Included are three-mold bottles, fine ribbed Zanesville and Pitkin types, diamond quilted and ribbed patterns as well as many of the more rare examples of New England and Mid-West pressed flasks and bottles; new installation.**

Columbus, Ohio, Gallery of Fine Arts: "Primitive Art," "Oriental Snuff Bottles," both to Dec. 18; "Robert Talbert Photographs," Jan. 5-29; "Antique American Coverlets," Jan. 5-Feb. 5; "Portraits from the Collection of the Museum of Modern Art," Jan. 12-Feb. 5 (MMA).

Columbus, Ohio, Ohio State University: "Emerson's New England," to Dec. 18 (AFA).

Corpus Christi, Tex., Centennial Art Museum: "Christmas Forest Festival," to Dec. 17; "Chapman Kelley, One Man Show," Jan. 3-24.

Dallas, Tex., Museum for Contemporary Arts: "The Art that Broke the Looking Glass," to Dec. 31; "The Art of Assemblage," through January.

Dayton, Ohio, Art Institute: "The Ohio Printmakers 1962," to Dec. 31; "A Christmas Selection," Dec. 8-Jan. 14; "Modern Art from the Collections of the Institute," to Feb. 11; "Paintings by Carl Morris," Jan. 5-Feb. 11.

Dearborn, Mich., Henry Ford Museum: "Toys and Dolls of the Past," Dec. 8-Jan. 1; "What is a Model," to Jan. 5.

Des Moines, Iowa, Art Center: "Belgian Drawings," Dec. 8-Jan. 15 (SI); "Open House," Dec. 8-Jan. 1; "Castle on the Grand," to Feb. 4.

Flint, Mich., Institute of Arts: "21st Ceramic National," to Dec. 17 (from

the Everson Museum of Art, Syracuse, N.Y.).

Fort Worth, Tex., Children's Museum, Noble Planetarium: "The Star of Bethlehem," Dec. 9-31.

Greencastle, Ind., Depauw University: "Third Depauw Ceramic Show," to Dec. 20; "All-Campus Annual Exhibition," Jan. 7-31.

Houston, Tex., Museum of Fine Arts: "Andre Derain before 1915," to Jan. 14; "Christmas Around the World," through December; "Drawings by Tiepolo," Dec. 15-Jan. 15 (SI).

Kansas City, Mo., Kansas City Public Library: "Tropical Africa," Jan. 13-Feb. 4 (SI).

Kent, Ohio, State University: "Visionary Architecture," Jan. 3-24 (MMA).

Lafayette, Ind., Purdue University, Library: "German Color Prints," Dec. 9-31; "Physics and Painting," Jan. 6-31 (both SI).

Lawrence, Kan., Kansas Memorial Union: "The America of Currier and Ives," Jan. 1-28 (SI).

Manitowoc, Wisc., Rahr Civic Center and Public Museum: "Arts and Crafts Show," through December.

Milwaukee, Wisc., Art Center: "Art from the Permanent Collections," "Icons," both Dec. 14-Jan. 1; "Drawing International," Jan. 4-Feb. 4; "Paintings of Walter Quirt," Jan. 4-28.

Minneapolis, Minn., Institute of Arts: "Eighteenth Century Design," to Dec. 24; "Coptic Art," Dec. 5-Jan. 7; "Putnam Dana McMillan Collection," Dec. 13-Jan. 21; "Fifteen Polish Painters," Jan. 2-30 (MMA).

Minneapolis, Minn., University of Minnesota Gallery: "Rembrandt's Etchings," to Jan. 7.

Minneapolis, Minn., Walker Art Center: "Christian Schmidt Jewelry," to Dec. 31; "Art Fair," "Marcel Breuer—St. John's Abbey," both to Jan. 7; "Paintings by Stephen Page and George McNeil," "Howard Wise Collection," both Jan. 14-Feb. 18.

Normal, Ill., Illinois State Normal University: "Walter Quirt Retrospective," to Dec. 17 (AFA).

Oberlin, Ohio, Allen Memorial Art Museum: "Italian Painting," through December; "Movie Posters," Jan. 5-26 (MMA).

Oklahoma City, Okla., Art Center:

"Milton Avery Retrospective," Dec. 18-Jan. 7 (AFA).

Olney, Ill., East Richland Community Unit #1: "My Friends," Jan. 13-Feb. 4 (SI).

Omaha, Neb., Joslyn Art Museum: "Portraits from the Collection of the Museum of Modern Art," "Hettie-Marie Andrews One Man Show," both to Dec. 24; "George Simons' Retrospective," to Feb. 4.

Oshkosh, Wisc., Wisconsin State College: "The Spirit of the Japanese Print," Jan. 1-25 (SI).

Peoria, Ill., Art Center: "Drawings by Leonardo," Dec. 22-Jan. 13 (AFA).

Quincy, Ill., Art Club: "The Corcoran Biennial, 1961," Dec. 15-Jan. 5 (AFA).

Richmond, Ind., Earlham College: "Japan, by Werner Bischof," Jan. 5-26 (SI).

Rockford, Ill., Burpee Gallery of Art: "Matisse 'Jazz'," Jan. 2-23 (MMA).

San Antonio, Tex., Marion Koogler McNay Art Institute: "American Folk Art from the Abby Aldrich Rockefeller Collection," to Dec. 31 (AFA).

San Antonio, Tex., Witte Memorial Museum: "Contemporary Dutch Design," "Batiks by Vaki," both to Jan. 7; "Craft Exhibition," Dec. 20-Jan. 7.

Sioux City, Iowa, Art Center: "Jose de Rivera Retrospective" (AFA); "Morris Gordon One Man Show," both to Dec. 17.

South Bend, Ind., Art Association: "Portraits of Greatness," Jan. 7-28 (SI).

St. Louis, Mo., City Art Museum: "18th Missouri Show," "Etchings by Tiepolo, Canaletto and Piranesi," both to Dec. 31; "Drawings by Joseph Stella," Jan. 2-23 (MMA).

St. Louis, Mo., Washington University, School of Architecture: "Mies van der Rohe," Dec. 12-31; "Tropical Africa," Dec. 9-31 (both SI).

Toledo, Ohio, Museum of Art: "Currier and Ives Prints," "Christmas Program," both to Dec. 31; "Craft Club," Dec. 10-Jan. 7; "Sculpture by Antonine Bourdelle," Jan. 5-Feb. 8; "Contemporary Belgian Painting," Jan. 12-Feb. 12; "Paintings and Sculpture by Don C. Eaton," Jan. 14-Feb. 4.

Topeka, Kan., Public Library: "The Quiet World," Dec. 19-Jan. 9 (AFA).

Tulsa, Okla., Philbrook Art Center:



"Prints by Sickert, Vallotton, and Signac," Jan. 2-23 (MMA).

Urbana, Ill., Krannert Art Museum: "Asian Textiles," "New Acquisitions," both Dec. 9-31; "Mirko—Recent Sculpture," "Trees Collection," both Jan. 6-31.

Wichita, Kan., Art Museum: "Real and Reproduction," to Dec. 21; "Seven Contemporary Photographers," Jan. 7-28.

Yellow Springs, Ohio, Antioch College: "Arts and Cultural Centers," Dec. 15-Jan. 15 (SI).

## SOUTHERN

Athens, Ga., Georgia Museum of Art: "Paintings by Grace Bordy," to Dec. 22; "Paintings by Rich Miller and Leone Hamilton," Jan. 3-31.

Atlanta, Ga., Art Association: "Miniature Trees and the Jewel of the World," to Dec. 26; "Tucker Wayne Annual Student Exhibit," Dec. 12-Jan. 2; "Barlach Sculpture and Drawings," Jan. 4-Feb. 3 (SI); "Monet and the Giverny Group," Jan. 7-28 (AFA); "Atlanta Art Institute Faculty Exhibit," Jan. 9-Feb. 6.

Atlanta, Ga., Georgia Institute of Technology, School of Architecture: "Mies van der Rohe," Jan. 15-Feb. 5 (SI).

Augusta, Ga., Art Club: "Young Artists of Africa," Dec. 19-Jan. 9 (AFA).

Batesville, Ark., Arkansas College: "Jacob Lawrence Retrospective," Dec. 17-Feb. 11 (AFA).

Baton Rouge, La., State of Louisiana Art Commission: "Impressionism in Sculpture," Dec. 17-Jan. 7 (AFA); "Hallmark's '58, '59, and '60 Highschool Scholastic Art Awards," to Dec. 31; "Downtown Gallery Artists," Dec. 10-Jan. 7.

Birmingham, Ala., Museum of Art: "Cameron Booth Retrospective," to Dec. 17 (AFA).

Chapel Hill, N.C., Ackland Memorial Art Center: "The Graphic Art of Edward Munch," Dec. 5-30; "Civil War Drawings," Dec. 12-Jan. 7 (both SI).

Charlotte, N.C., Mint Museum of Art: "Christmas Trees Around the World," opened Nov. 29.

Columbia, S.C., Museum of Art: "Sister Mary Corita," to Dec. 31; "Near Eastern Art," Dec. 15-Jan. 5 (AFA); "American Figure Drawing," Dec. 10-Jan. 7; "Guild of S.C. Artists," Dec. 31-Jan. 13; "Edwin Dickinson," Jan. 5-26 (MMA).

Columbia, S.C., Junior Museum Center: "Paintings and Pastels by Children of Tokyo," Jan. 6-28 (SI).

Columbus, Ga., Museum of Arts and Crafts: "International Artists Group," "Fibers, Tools and Weaves," (SI) "Faculty Artists," "American Society of Magazine Photographers," all through December.

Coral Gables, Fla., Joe and Emily Lowe Art Gallery: "Freyer Collection of Spanish-Peruvian Paintings of the Cuzco School," to Jan. 28.

Durham, N.C., Duke University: "Three Renaissance Architects," to Dec. 22 (AFA).

Fort Lauderdale, Fla., Art Center: "Faculty Artists," to Dec. 26 (AFA).

Greensboro, N.C., Junior Museum: "Paintings by Young Africans," Dec. 11-Jan. 8 (SI).

Greenville, S.C., Museum of Art: "One Hundred Years of Colorado Architecture," Jan. 15-Feb. 12 (SI).

Huntington, W.Va., Galleries: "Sculpture: The Work of Nivola," Dec. 10-Jan. 7 (AFA); "Davila Fisher Prints," to Jan. 14.

Huntington, W.Va., Marshall College: "The Phenomena of Jean Dubuffet," Jan. 12-Feb. 2 (MMA).

Jacksonville, Fla., Art Museum: "Civil War Drawings," Dec. 10-Jan. 6 (SI); "The Bible: Chagall's Interpretations," Dec. 16-Jan. 7 (AFA).

Lexington, Ky., University of Kentucky: "Jose de Creeft Retrospective," Dec. 27-Mar. 21 (AFA).

Little Rock, Ark., Arkansas Arts Center: "Carroll Clear One Man Show," to Dec. 31; "Good Design in Daily Living," to Jan. 28.

Louisville, Ky., J. B. Speed Art Museum: "The American Scene Between the Wars—1918 to 1941," to Dec. 21 (AFA); "Stairs," "The Twentieth Century House," "Explorers of Space," (AFA) all to Dec. 25; "Max Ernst," Jan. 4-Feb. 1 (MMA).

Lynchburg, Va., Randolph Macon Woman's College: "Outer Mongolia," Jan. 15-Feb. 15 (SI).

Memphis, Tenn., Brooks Memorial Art Gallery: "Faculty Show," "Kuniyoshi Prints," "Our Immortal Colonists—from Plymouth to Republic," all through December.

Memphis, Tenn., Museum: "Model Railroad," to January.

Miami, Fla., Museum of Modern Art: "Eve Garrison," Dec. 5-31; "Bruce Larsen," Dec. 12-31; "Alberto Davila," "Photographs by Charles Sneller," both Jan. 9-28.

Middleburg, Va., Foxcroft School: "Pagan," Jan. 1-21 (SI).

Montgomery, Ala., Museum of Fine Arts: "Mary Darby," "Rocks and Minerals," both to Dec. 31.

New Orleans, La., Isaac Delgado

Museum of Art: "Paul Magriel Collection of American Drawings," through December; "The Sara Roby Foundation Collection of Contemporary American Painters and Sculptors," Jan. 1-Feb. 4.

Orlando, Fla., Loch Haven Art Center: "Designs by Children of Ceylon," Dec. 16-Jan. 14 (SI).

Pensacola, Fla., Art Center: "Hugo Robus Retrospective," Jan. 7 (AFA).

Raleigh, N.C., North Carolina Museum of Art: "24th Annual North Carolina Artists' Exhibition," to Jan. 21.

Raleigh, N.C., North Carolina State College: "Carl Morris Retrospective," to Dec. 17 (AFA); "Photographs by Robert Capa," Jan. 14-Feb. 5 (SI).

Richmond, Va., Valentine Museum: "Traditional Christmas Tree," to Jan. 31; "The Magnificent Enterprise," Dec. 27-Jan. 20.

Richmond, Va., Vassar Club of Richmond: "The Magnificent Enterprise—Education Opens the Door," Dec. 26-Jan. 20 (SI).

Richmond, Va., Virginia Museum of Fine Arts: "Artists at Home," to Dec. 24; "Artist-Craftsmen of Western Europe," to Jan. 1 (AFA); "Railey Collection of Seals," Dec. 29-Feb. 4.

Roanoke, Va., Public Library: "Japan, by Werner Bischof," Jan. 1-22 (SI).

Sarasota, Fla., John and Mable Ringling Museum of Art: "The American Scene between the Wars," Jan. 7-28 (MMA).

Savannah, Ga., Juliette Gordon Low Birthplace: "Preservation: The Heritage of Progress," to Dec. 22 (AFA).

Shreveport, La., Louisiana State Exhibit Museum: "Symphony in Color," Jan. 6-Feb. 6 (SI).

**Stuart, Fla., Elliott Museum: Americana Wing. Turn of the century shops featuring a doll shop, music store, apothecary shop, shoe shop, barrister's office, watchmaker's shop, tea shop, tonsorial parlor, toy shop, tobacconist's, ice cream parlor, general store and blacksmith's shop, all complete with costumed mannikins. These exhibits were formerly on display at the Salem Suto Museum, Salem, Mass. They were purchased from Mr. Arthur Jannell for \$100,000 and presented as a gift to the Martin County Historical Society by Mr. Harmon P. Elliott.**

Tampa, Fla., Art Institute: "Bazaar Paintings from Calcutta," to Dec. 17 (SI).

West Palm Beach, Fla., Norton Gallery: "Arnold Blanch," Dec. 10-Jan. 4.

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# CURRENT EXHIBITIONS

Color Indicates Permanent Installations

## EASTERN

Albany, N.Y., Institute of History and Art: "The Aldrich Collection," to Dec. 17.

Allentown, Penna., Art Museum: "Charles Sheeler Retrospective," "Leonard Ross Photography," both to Dec. 31; "Aldrich Collection," Jan. 1-30 (AFA); "Post Impressionist Prints," Jan. 1-27.

Andover, Mass., Addison Gallery of American Art: "The Technique of Fresco Painting," Jan. 1-21 (SI).

Auburn, N.Y., Cayuga Museum of History and Art: "Indian Art of the United States," to Dec. 24 (AFA).

Baltimore, Md., Museum of Art: "The Ben Heller Collection," to Dec. 31; "Three One Man Shows," Dec. 10-Jan. 7; "Toy Soldiers," Dec. 10-Jan. 28; "Baltimore Watercolor Club," Dec. 12-Jan. 7; "Dürer Prints," Dec. 5-Jan. 28; "Christmas Story in Prints," to Jan. 14.

Baltimore, Md., Walters Art Gallery: "Technique of Fresco Painting," to Dec. 18 (SI); "The Christmas Story in Medieval Art," Dec. 18-Jan. 7.

Boston, Mass., Institute of Contemporary Arts: "Italian Sculptors of Today," through December; "David Park," Jan. 10-Feb. 11.

Boston, Mass., Museum of Fine Arts: "Chinese National Treasures," through December; "Asiatic Paintings, Sculpture and Ceramics," to Jan. 14.

Boston, Mass., Museum of Science: "Africa," to Jan. 7.

Brooklyn, N.Y., Museum: "Folk Art of Poland," to Jan. 14; "Mauricio Lasansky Retrospective," to Jan. 7 (AFA).

Buffalo, N.Y., Society of Natural Sciences: "100 Years of Museums," to Dec. 31.

Burlington, Vt., Robert Hull Fleming Museum: "Rococo Decor and Design," to Dec. 31; "Karl Schrag," Jan. 3-21.

Cambridge, Mass., Fogg Art Museum: "American Art from the Civil War to the Present Day," "French 19th Century Paintings and Drawings," "Early Islamic Art," all to Jan. 31; "French Lithography from its Beginnings to Manet," to Dec. 30.

Cazenovia, N.Y., Junior College: "2000 Years of Chinese Painting," Dec. 15-Jan. 5 (AFA).

Chambersburg, Penna., Wilson Col-

lege: "Brazilian Printmakers," Jan. 1-22 (SI).

Corning, N.Y., Community College: "Masterpieces of Photography," Dec. 27-Jan. 16 (AFA).

Fredonia, N.Y., State University of New York Teachers College: "Modern Church Architecture," Jan. 8-29 (MMA).

Hartford, Conn., Wadsworth Atheneum: "Samuel Colt Presents: Loan Exhibition of Presentation Percussion Colt Firearms," to Jan. 14; "Christmas Wrappings! A Holiday Costume Exhibition," to Dec. 31.

Huntington, N.Y., Hecksher Museum: "Nine Artists of Long Island," Dec. 15-Jan. 14.

Manchester, N.H., Currier Gallery of Art: "New Spanish Painting and Sculpture," Dec. 15-Jan. 12 (MMA).

Middletown, N.Y., Grace Episcopal Church: "Contemporary Religious Prints," Jan. 1-22 (SI).

Montclair, N.J., Art Museum: "Montclair in Manhattan," "Anonymous Donor Gifts," to Jan. 7; "Eskimo Graphic Art," Jan. 14-Feb. 4.

Newark, Del., University of Delaware: "The Anatomy of Nature," Jan. 2-Feb. 6 (SI).

Newark, N.J., New Jersey Historical Society: "Early Maps of North America," Dec. 13-Jan. 20.

New Britain, Conn., Art Museum of the New Britain Institute: "American Prints Today," Dec. 10-31 (SI).

New Haven, Conn., Peabody Museum: "Scientific American" Cover Paintings," to Jan. 15.

New Haven, Conn., Yale University Art Gallery: "Contemporary Paintings from 1960-61 New York Gallery Exhibition," Dec. 7-Feb. 4.

New London, Conn., Lyman Allyn Museum: "Dürer Woodcuts," "Adornment through the Ages," both through December; "Contemporary French Tapestries," Jan. 1-29 (SI).

New York, N.Y., American Museum of Natural History: "Art and Life in Old Peru," to Jan. 1; "Birds of Greenland," to Jan. 14 (SI).

New York, N.Y., Asia House: "Khmer Sculpture," to Jan. 28.

New York, N.Y., Botanical Garden: "Christmas Flower Show," Dec. 15 through January.

New York, N.Y., Columbia University, Casa Italiana: "The New Generation in Italian Art," Dec. 8-22 (AFA).

New York, N.Y., Cooper Union Museum: "Irish Architecture of the Georgian Period," Dec. 15-Jan. 15 (SI).

New York, N.Y., IBM Gallery of Arts and Sciences: "The Inventions of Leonardo da Vinci," to Dec. 29.

New York, N.Y., Jewish Museum: "Irving Kreisberg," to Dec. 18.

New York, N.Y., Metropolitan Museum of Art: "101 Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch," (AFA), "Musical Instruments of Five Continents," both to Jan. 7; "Art Work by Children of Jordan," Jan. 4-Feb. 18.

New York, N.Y., Museum of Contemporary Crafts: "Fabrics International," "Pottery of Toshiko Takaezu," "Sand Castings by Jarl Hesselbarth," to Jan. 14.

New York, N.Y., Museum of Modern Art: "Chagall: the Jerusalem Windows," to Jan. 3; "Orozco Drawings," to Jan. 21; "Redon, Moreau and Bresdin," Dec. 6-Feb. 4; "Recent Acquisitions," Dec. 19-Feb. 25.

New York, N.Y., Museum of Primitive Art: "The René d'Harnoncourt Collection," to Feb. 10.

New York, N.Y., Museum of the American Indian: "Indian Art of the United States," through December.

New York, N.Y., Museum of the City of New York: "From Top to Toe,—Portraits from the Theatre and Music Collection," through April; "Peter Cooper's New York," through the summer.

**New York, N.Y., Museum of the City of New York: "Please Touch." Recreates the interior of a Dutch home in New Amsterdam, and is furnished with authentic 17th and 18th century objects which children may actually handle. Open on Saturdays.**

New York, N.Y., The New-York Historical Society: "John Hill, Master of Aquatint," "American Portraits by Enit Kaufman," "A Nation Divided: 1861-1862," all through December; "New York: Host to the World," to Feb. 18.



New York, N.Y., Scalomandré Museum of Textiles: "Textiles Used in the Colonial National Shrines of America," through December.

New York, N.Y., Solomon R. Guggenheim Museum: "American Abstract Expressionists and Imagists, 1961," "Work by Chryssa," both through December.

**New York, N.Y., Zoological Society: Red Light Room. A new Day-into-Night Exhibit employing red fluorescent light to induce nocturnal mammals to be active by day; new installation.**

Norwich, Conn., Slater Memorial Museum: "Notable Periods in American History," Dec. 7-21; "Eskimo Graphic Art," Jan. 4-21 (SI).

Oneonta, N.Y., Everson Museum of Art: "Modern Mosaics of Ravenna," Dec. 15-Jan. 21 (AFA).

Oneonta, N.Y., Hartwick College: "15 years of Award-Winning Prints," to Dec. 24 (AFA).

Orono, Maine, University of Maine Art Gallery: "Jacob Landau, Graphics," "Christmas Exhibition," "Paintings by Culver and Harper," all through December.

Philadelphia, Penna., Art Alliance: "Prints by Three Artists," to Jan. 3; "Laura Goodman," to Jan. 7; "Bernard Segal—Sculpture," Jan. 4-21; "Paul Burlin, Oils and Drawings," Jan. 5-21; "Robert McGovern," Jan. 4-21; "James E. Frape, Jewelry, Enamels and Fused Glass," Jan. 4-Feb. 4; "Don Lord, Oils," Jan. 5-28.

Philadelphia, Penna., Commercial Museum: "Finland," to Dec. 17; "Tropical Africa," through December (SI).

Philadelphia, Penna., Franklin Institute, Fels Planetarium: "The First Christmas," through December.

Philadelphia, Penna., Museum of Art: "Guggenheim Museum Exhibition," to Jan. 7.

Philadelphia, Penna., Pennsylvania Academy of the Fine Arts: "American Painting and Sculpture," "Philadelphia Water Color Club—Exhibition of Members' Work," both to Dec. 23; "157th Annual Exhibition—Oil Painting and Sculpture," Jan. 12-Feb. 25.

Philadelphia, Penna., University of Pennsylvania, University Museum: "Tut-Ankh-Amun Treasures," Dec. 15-Jan. 14 (SI). School of Fine Arts: "Contemporary Swedish Architecture," Jan. 15-Feb. 5 (SI).

Pittsburgh, Penna., Carnegie Institute, Department of Fine Arts: "The 1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture," "Seven One Man Shows," "Watercolors and Drawings," all through January 7;

"Balcomb Greene Retrospective," to Dec. 17 (AFA).

Plattsburgh, N.Y., State University College of Education: "Folk Painters of the Canadian West," Jan. 1-22 (SI).

Pottstown, Penna., Hill School: "Matisse 'Jazz,'" to Dec. 18 (AFA).

Providence, R.I., Rhode Island School of Design, Museum of Art: "Exhibition of Art of the Arab World," through December.

Reading, Penna., Public Museum and Art Gallery: "Edward Willis Redfield Exhibition," to Jan. 28; "Illuminated Manuscripts and Steel Engravings," to Jan. 7; "Exhibition of Local Women Artists," Jan. 14-Feb. 11.

Rochester, N.Y., University of Rochester, Memorial Art Gallery: "Contemporary Crafts of the Far West," through December; "Major Paintings from the Whitney Museum," to Dec. 22 (AFA).

Rochester, N.Y., Museum of Arts and Sciences: "Small World Through the Looking Glass," through December.

Salem, Mass., Peabody Museum: "Exhibition of Venetian gondola oar locks—Collection of Francis Lee Higginson, and gondola paintings," through December.

Schenectady, N.Y., Museum Association: "Christmas Festival Exhibition," to Dec. 31; "New York Gallery Exhibition," Jan. 7-27.

Scranton, Penna., Everhart Museum: "Paintings by Ruhtenberg and Kirschenbaum," to Dec. 31.

Springfield, Mass., George Walter Vincent Smith Art Museum: "Springfield Art League Fall Regional Exhibition," to Dec. 17; "The Art of Persia," Dec. 17-30; "Artists' Guild Exhibition," Jan. 7-Feb. 4.

Staten Island, N.Y., Institute of Arts and Sciences: "Weavings by Lenore Tawney," through Jan. 7.

Stony Brook, N.Y., Suffolk Museum: "Yesterday's Diversions—coin operated machines and old L.I. photographs," to Dec. 23.

Storrs, Conn., University of Connecticut: "Photographs by Irving Penn," Jan. 2-23 (MMA).

Syracuse, N.Y., Everson Museum of Art: "Modern Mosaics of Ravenna," Dec. 16-Jan. 21 (AFA).

**Syracuse, N.Y., University, Carnegie Library, Lena R. Arnts Rare Book Room: Carl E. and Amelia Morgan Dorr Collection of Presidential Campaign Memorabilia. Consists of 3,000 pieces from the time of Washington to the present. Includes photographs, pamphlets, flags, banners, ballots, medals,**

**pins, and other mementos. Among the more unusual items are a gilt bee with moveable wings, Jacksonian bank abolition bills, and a log cabin for Harrison in 1840; new installation.**

Utica, N.Y., Munson-Williams-Proctor Institute: "Edward Wales Root Bequest," to Feb. 24; "Japan: Design Today," to Jan. 28 (SI); "Photography in Fine Arts III," Dec. 17-Jan. 28.

Washington, D.C., American Institute of Architects, Gallery of the Octagon: "First Exhibition of Architectural Student Theses," to Dec. 31.

Washington, D.C., B'nai B'rith Klutznick Exhibit Hall: "Salute to Artists in the Nation's Capital," to Dec. 31; "Story of American Judaism," through March.

Washington, D.C., Corcoran Gallery of Art: "Jack Perlmutter," to Dec. 17; "The Civil War," through December.

Washington, D.C., Freer Gallery of Art: "Ukiyoi Paintings," through December.

Washington, D.C., Jewish Community Center: "My Friends," Dec. 9-31 (SI).

Washington, D.C., National Gallery of Art: "Art Treasures for America, from the Samuel H. Kress Collection," Dec. 10-Feb. 1.

Washington, D.C., Phillips Collection: "20th-Century Drawings from the Museum of Modern Art," Dec. 18-Jan. 8 (MMA).

Washington, D.C., Smithsonian Institution, Hall of Petroleum: "Control of Atmospheric Pollution," through December.

Washington, D.C., Textile Museum: "Rugs and Embroideries of Western Turkestan," through Dec. 29.

Williamstown, Mass., Lawrence Art Museum: "American Industry in the 19th Century," Dec. 10-Jan. 2 (SI).

Wilmington, Del., Society of the Fine Arts: "48th Annual Delaware Exhibition of Oils and Sculpture," "New Acquisitions," both through December; "Contemporary Crafts for Christmas Giving," to Dec. 22.

## INTERNATIONAL

Amsterdam, The Netherlands, Stedelijk Museum: "Ben Shahn," Dec. 15-Jan. 22 (MMA).

Brussels, Belgium, Palais des Beaux-Arts: "Mark Rothko," Jan. 5-Feb. 5 (MMA).

Munich, Germany, Amerika-Haus: "Visionary Architecture," Dec. 11-Jan. 10 (MMA).

São Paulo, Brazil: "U. S. Representation; VI Bienal, Sao Paulo," through December (MMA).

# WITHIN THE PROFESSION . . .

## POSITIONS OPEN

Fort Wayne, Ind., Fine Arts Foundation: **Executive Director.** Responsible for general direction and operation of the Foundation, working in cooperation with the Board of Directors. Also includes work on a mutually cooperative basis with Foundation member organizations (the seven major cultural groups of the community) to extend public interest and participation in the arts; direction of annual fund-raising campaign for member organizations; advancement of plans for Fine Arts Center now in design stage. Particular emphasis is given to public relations and fund raising. Salary: \$7,500 up, according to experience and qualifications. Write to James F. Anglin, President, Fort Wayne Fine Arts Foundation, 232 West Wayne, Fort Wayne, Indiana.

Hastings, Nebr., Museum, McDonald Planetarium: **Planetarium Supervisor.** To develop educational program, give planetarium demonstrations, and handle planetarium publicity. Requirements include a knowledge of astronomy and the physical sciences, experience in teaching and lecturing. Museum training and exhibition experience helpful. Write to W. E. Eigsti, Director, Hastings Museum, Hastings, Nebraska.

New York, N.Y., Committee on Manpower Opportunities in Israel: **Tel Aviv Museum Director/Curator.** To take care of the administrative and artistic management of the museum. Includes supervision of the museum and a staff of twenty; organization of new showings, lectures, meetings, and cultural exchange; negotiation with authorities, artists and personnel. Ability for good public relations is an essential qualification. A background is required in practical and general qualifications, as well as a certain amount of language ability. Preferred age 30-45 years. Proposed salary: IL 1000 per month, plus customary social benefits. A minimum contract

of three years is required. Write to Miss Lucy D. Manoff, Assistant Director, Committee on Manpower Opportunities in Israel, 515 Park Avenue, New York.

Sacramento, Calif., Junior Museum: **Assistant Curator.** Male college graduate whose background should be in natural history, biology, or conservation. Education, public relations and speaking experience helpful; handle and care for a wide variety of exhibits and live animals, plan and develop programs, lead and speak before groups and participate in radio and television activities. Opportunity to advance to position of curator. Annual 5% increments, social security, workmen's compensation, vacation and sick leave. Salary: \$4,200-\$4,800 annually. Write to Christian Nelson, Executive Director, Sacramento Junior Museum, 4500 Y. Street, Sacramento 17, California.

Seattle, Wash., University of Washington, Washington State Museum: Position open June 1962; **Director.** To direct and administer the State Museum. Involves exhibition and research primarily in anthropology, geology, and zoology. Candidate should have Ph.D.; active research program, and may expect to participate in the teaching program of appropriate University Department. Salary based on experience. Submit professional references and complete résumé of education and experience to Kenneth E. Read, Chairman, Museum Committee, Department of Zoology, University of Washington, Seattle.

Staten Island, N.Y., Institute of Arts and Sciences: **Director.** To administer a large and varied program which includes exhibitions in art and the natural sciences, lectures, adult classes, concerts, films, special events for members, and an extensive children's program. There is a paid staff of fourteen full-time and six part-time persons. Large collections in entomology, botany, ornithology, and archeology; small but growing

collection in art. Position open November 27, 1961. Salary: \$6,750 with annual raises of \$300 to a \$8,550 maximum (paid by the City of New York). Write to Manuel J. Johnson, President, Staten Island Institute of Arts and Sciences, 75 Stuyvesant Place, Staten Island 1, New York.

## STAFF CHANGES

Booker T. Washington National Monument, Virginia: **Fred A. Wingeier** has been appointed Superintendent.

Brooklyn, N.Y., Pratt Institute: **James L. Whitehead**, former director of the Staten Island Institute of Arts and Sciences, has been appointed Special Assistant to Richard H. Heindel, President of Pratt Institute. He assumed his position on November 13.

Cape Cod National Seashore, Massachusetts: **George H. Thompson** has been appointed land acquisition officer.

Denver, Colo., State Historical Society of Colorado: **Mrs. Nan V. Carson** has been appointed Librarian.

Elmhurst, Ill., Lizzadro Museum of Lapidary Arts: **Daniel Antolick** has been appointed Curator. He was formerly Director of the Museum of Science and Natural History, Miami, Florida.

Fayetteville, Ark., University of Arkansas Museum: **W. Raymond Wood** has been appointed to the newly created position of Curator of Anthropology. **Jack E. Porter** has been appointed Assistant Curator of Anthropology and Research Assistant in Archaeology; **Mrs. Gary Brown**, docent and Museum secretary, and **Allen P. McCartney**, Museum student assistant.

Honolulu, Hawaii, Bernice P. Bishop Museum: **Roland W. Force**, at present Curator of Oceanic Archaeology and Ethnology at Chicago Natural History Museum, has been appointed Director of the



# Positions and Personnel

Museum effective January 1, 1962. He succeeds **Alexander Spoechr**, who resigns December 31, 1961, to assume the position of Chancellor of the East-West Center for cultural and technical interchange recently established at the University of Hawaii.

Jacksonville, Fla., Cummer Gallery of Art: **Thomas Pelham Miller** has been appointed Assistant Director. He was formerly the Assistant to the Director of the Birmingham Museum, Oscar Wells Memorial, Birmingham, Alabama.

Lassen Volcanic National Park, California: **Frank E. Sylvester**, special assistant to Director Conrad L. Wirth of the National Park Service, has been appointed Superintendent.

Minneapolis, Minn., Institute of Arts: **Anthony M. Clark** has been appointed Curator of Paintings and Sculpture.

New Orleans, La., Isaac Delgado Museum of Art: **Mrs. Eleanor Martin** has been appointed Curator of Education.

Paterson, N.J., Paterson Museum: **Mrs. Lubov Drashevskia** has been appointed Curator of Mineralogy and Geology and has joined the Board of Curatorial Research Associates, in charge of the Paterson Museum publications treating topics related to geology, petrology, and mineralogy.

Petersburg National Military Park, Virginia: **William Lynn Featherstone** has been appointed Superintendent.

Philadelphia, Penna., Franklin Institute: **Frederic L. Karch** has been appointed Coordinator of Radio and Television Education.

Rochester, N.Y., University of Rochester, Memorial Art Gallery: **Mrs. Gertrude Herdle Moore** will retire in June 1962 as director of the Gallery, after serving in that capacity for 39 years. She will be succeeded by **Harris King Prior**, at present director of the American

Federation of Arts in New York, who has also been appointed professor in the Department of Fine Arts in the University's College of Arts and Science.

San Diego, Calif., Natural History Museum: **Laurence M. Huey** has resigned as Curator of the Department of Birds and Mammals due to ill health.

Staten Island, N.Y., Institute of Arts and Sciences: **Mrs. Gail Snieder** has been appointed Editor-Librarian. She succeeds Mildred S. Powell.

Toronto, Ont., Art Gallery of Toronto: **Jean Sutherland Boggs** has been appointed Curator.

Tucson, Ariz., Arizona State Museum: **Edwin N. Ferdon, Jr.**, has resigned his position as Coordinator of Interpretation, Division of Anthropology, Museum of New Mexico, Santa Fe, to accept the Associate Directorship of the Museum.

Washington, D.C., National Park Service: **Daniel B. Beard**, **Ben H. Thompson**, and **Thomas C. Vint** have been appointed Assistant Directors in the Washington office.

Washington, D.C., Nature Conservancy: **Don Greame Kelley**, editor of "Pacific Discovery" of the California Academy of Science has been appointed Western Regional Director of the Conservancy.

Worcester, Mass., Art Museum: **Stephen B. Bareckie** has been appointed Registrar. He succeeds Jean M. Bigelow.

York, Penna., Historical Society of York County: **Frank Schmidt** has been appointed Director.

## PERSONALS

**Warren Beach**, Director of the Fine Arts Gallery of San Diego has been elected President of the Western Association of Art Museums. **Donald J. Brewer**, Director of the Art Center in La Jolla, has been elected Vice-President.

**Arthur Gray, Jr.**, **Robert P. Koenig**, and **Henry Sears** have

been elected to the Board of Trustees of the American Museum of Natural History in New York.

**Ruth Mahood**, Chief Curator, Division of History, Los Angeles County Museum, has been elected President of the Western Museums League. Other officers elected were **Wilma Kaemlein**, Arizona State Museum, Tucson, Secretary-Treasurer; Vice-Presidents, **C. S. Smith**, Director of the Palm Springs Desert Museum, **H. J. Swinney**, Idaho Historical Society, Boise, Idaho, and **Merton E. Hinshaw**, Director of the Charles W. Bowers Memorial Museum, Santa Ana.

**Mrs. Margaret S. Meyer** has been elected a Trustee of the Old Museum Village of Smith's Clove, Monroe, New York.

**Thomas Vaughan**, Director of the Oregon Historical Society, and Editor of the Oregon Historical Quarterly, has been awarded an English-Speaking Union travel grant to study operations and various collections in English museums, local and national. While in London, Vaughan will complete a manuscript concerning early English watercolorists and travelers in the Pacific Northwest.

## DECEASED

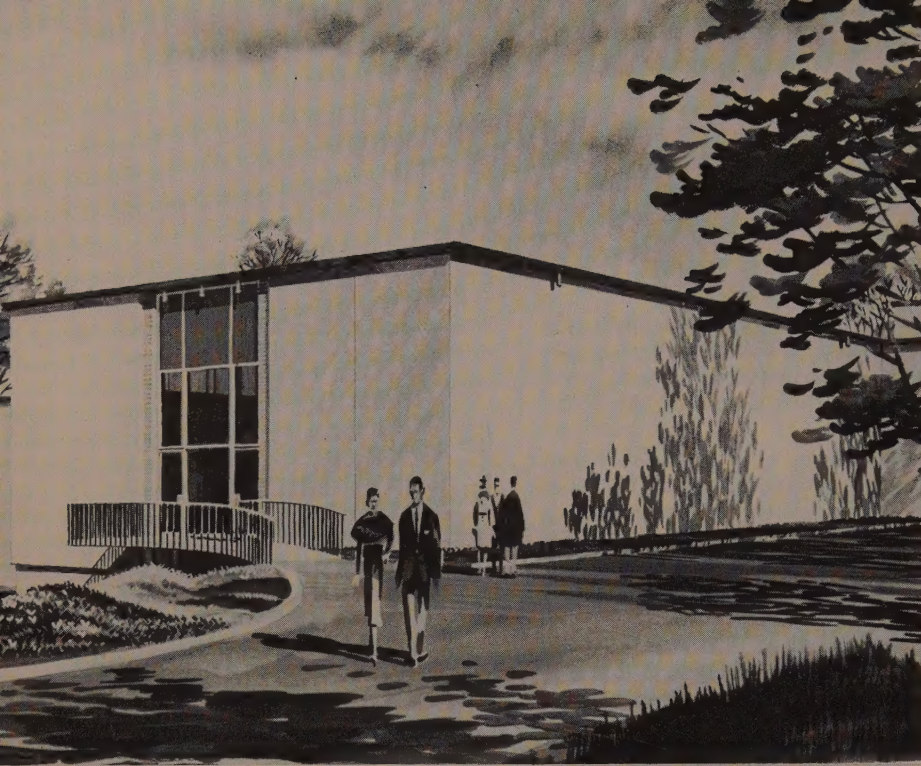
**Herbert Clowes**, former Associate Botanical Modeler at the Milwaukee Public Museum, and a member of the American Association of Museums, died October 21. He was 88.

**John Woodman Higgins**, Founder, President and Treasurer of the John Woodman Higgins Armory, Worcester, Massachusetts, and a member of the American Association of Museums, died October 19th. He was 87.

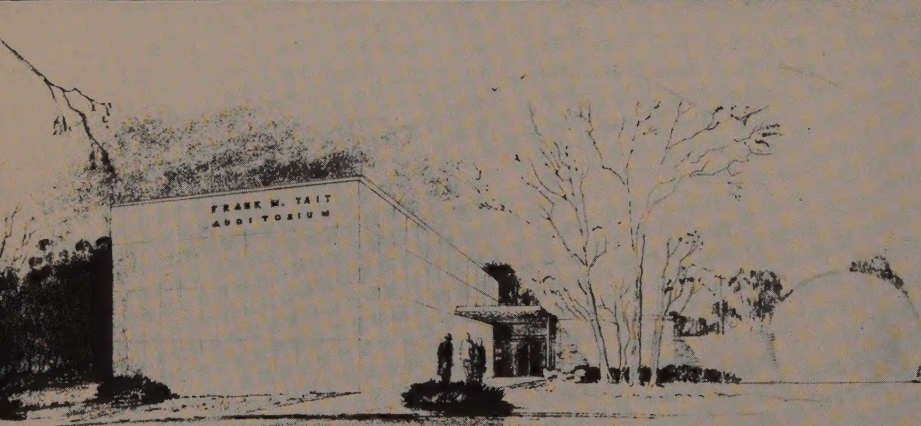
**Robert L. Parsons**, Director of the new Cummer Gallery of Art, Jacksonville, Florida, and former Assistant Director of the Corcoran Gallery of Art, Washington, D.C., died suddenly on November 1.



# HIGHLIGHTS



**The James Brinkley Natural History Wing** (1) scheduled to be opened late this year by the Museum of History and Industry at Seattle, Washington, is a fireproof reinforced concrete construction matching the main Museum building and its Joshua Green-Dwight Merrill Maritime Wing. The new \$150,000 wing which will be 50 feet by 87 feet, was designed by Lister Holmes, Seattle architect, and built by E. F. Shuck Construction Company. This architectural rendering shows the exit from the wing, which is located at the rear of the Museum, with interior access from the main Museum gallery. The lower level of the new wing will be used for storage of artifacts for the natural history exhibits.



**The Frank M. Tait Auditorium** (2) at the Dayton Museum of Natural History, Dayton, Ohio. This high-ceilinged auditorium will be the first of a series of planned additions to the museum. A \$50,000 grant was recently received from the Frank M. Tait Foundation for the purpose of building the new auditorium, and it is hoped that construction will be well under way by early next spring. Money is also being raised to complete the balance of the museum plan at an early date. This includes library space, office-laboratories and expanded youth activity areas; a new and expanded Animal Fair for live animals; car port, utility space, and other storage now completely lacking.



**The Virginia Civil War Centennial Center** (3) in Richmond, was opened to the public October 1, 1961. Designed by Walter Dorwin Teague Associates of New York, the new building is a \$600,000 structure including its exhibits, and is the focal point of Virginia's Centennial program. The new Center will house special and permanent exhibitions, graphic displays, and a new technique of film presentation. A domed roof 115 feet in diameter rises above a masonry and glass ground floor. Ramps lead to the second-floor exhibition area.



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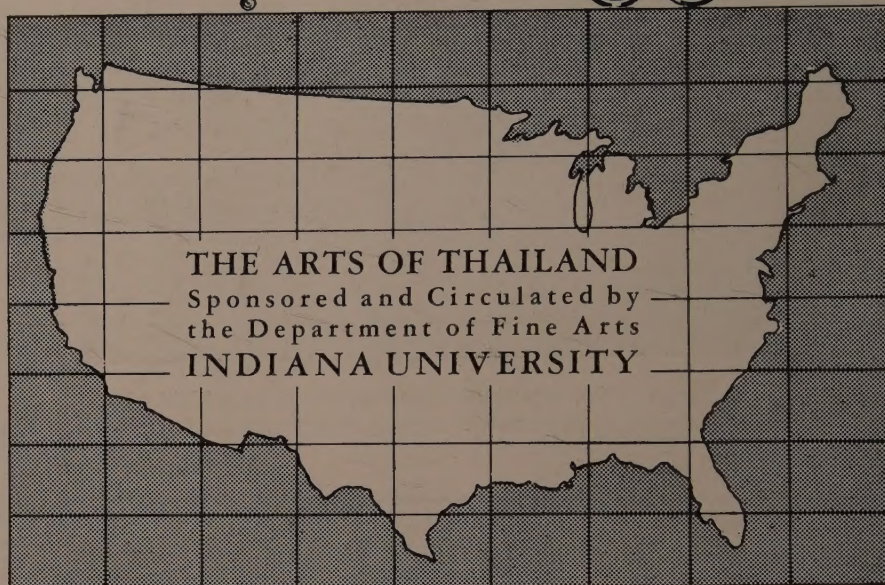
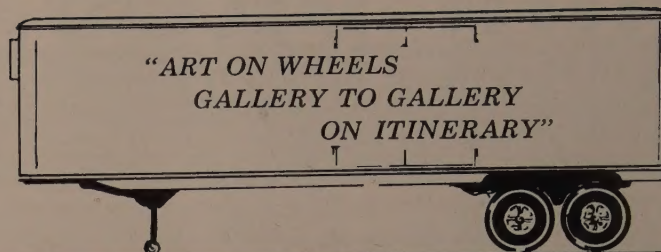
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